

A DIRECTOR'S APPROACH TO A
PRODUCTION OF ALICE IN WONDERLAND
FOR TOURING

by
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A Thesis

submitted to the faculty of the
Department of Dramatic Arts
in partial fulfillment of the requirements for the degree of
MASTER OF ARTS
in the Graduate College, University of Arizona

1954

Approved: _____

Director of Thesis

_____, May 28, 1954
Date



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INTRODUCTION

The general problem of this project is to present a complete plan for a production of the Eva Le Gallienne and Florida Friebus stage version of Alice in Wonderland, keeping within the technical capacities and budget which would be suited to a small trouping company. The specific aims of the project are (1) to design a dramatic version as sincere to the original text of the "Alice" stories and their illustrations by Tenniel, as the medium of the stage will permit; (2) to suggest a means of reducing the size of the cast which is demanded by the Eva Le Gallienne and Florida Friebus script; (3) to suggest low cost materials for costume and scenery construction; and (4) to design the minimum of scenery which will adapt to several sizes of stages, and which can be moved by truck.

Two assumptions are made in the director's approach to this production of Alice in Wonderland for touring. It is first assumed that the community of Santa Ana, California, offers two representative types of theatre plants which might be encountered by a trouping company. The Santa Ana College theatre, a small studio seating approximately one hundred people, and the Santa Ana Senior High School auditorium, with a seating capacity of twelve hundred, will therefore be used as an example of the limiting technical factors for the

proposed production.

The second assumption deals with the merit of the producing director's choice of a stage version of Alice in Wonderland, as a dramatic presentation which should appeal to audiences of both adults and children. Alexander Woolcott, in an introduction to a volume of the "Alice" stories, wrote that during the years since Alice in Wonderland and its sequel, Through the Looking Glass, were first published, they "...have seeped into the folklore of the world".¹ They have become, he continues "...as deeply rooted a part of that folklore as the legend of Cinderella or any other tale first told back in the unfathomable past". It is the director's supposition that a story of such continued popularity will generally find an enthusiastic audience of both children and adults, whenever it is transferred to the medium of the stage.

The director's approach to a presentation of Alice in Wonderland will follow the procedure suggested by Heffner, Selden and Sellman in Modern Theatre Practice.² The director is advised therein to divide his preparatory work into two major parts: the study and mastery of the play, and the designing of the whole production.

¹ Alexander Woolcott, "Introduction," Alice's Adventures in Wonderland by Lewis Carroll, (New York: Boni and Liveright, Inc., 1925), p. vi.

² Hubert C. Heffner, Samuel Selden, and Hunton D. Sellman, Modern Theatre Practice (New York: F. S. Crofts and Company, 1936), p. 28.

The plan of procedure for this project will begin with a study of the "Alice" stories, the author, and histories of stage adaptations of the stories. This study will then be utilized in making an analysis of the characters in the Le Gallienne and Freibus adaptation of Alice in Wonderland, and in developing a director's approach and philosophy for a touring production of the play. Designs and plans for mounting the play will be evolved from a study of the original illustrations of the "Alice" books. A prompt book, incorporating the ideas and conclusions formed in the foregoing procedure, will be presented as a guide to producing and directing a production which could be trouped. Alice in Wonderland will be produced and toured, and a final chapter of the project will contain a summary of the results of the production.

CHAPTER I

THE DIRECTOR'S STUDY FOR A STAGE PRODUCTION OF ALICE IN WONDERLAND

INTRODUCTION

"Every play a director takes hold of is a fragment of matter waiting for life."¹ In bringing that life to a play, "...the interpretative function of direction is quintessential."² One of the primary responsibilities of the director is to understand what the author meant in his work, and to convey that meaning to an audience by using the medium and the crafts of the theatre.

"Before the director can know the nature of the interpretation which he is going to project in his production, he must know the play itself."³ It is this mastery of a play to which the authors of Modern Theatre Practice often refer as "the director's study," and for which they suggest two main sources of information: the text of the play and the

¹ John Gassner, Producing the Play (New York: The Dryden Press, Publishers, 1941), p. 217.

² Ibid., p. 210.

³ Hubert C. Heffner, Samuel Selden, and Hunton D. Sellman, Modern Theatre Practice (New York: F. S. Crofts and Company, 1936), p. 28.

commentaries on the play and its previous productions.⁴ The commentaries may include textual studies, histories of former productions, discussions of the interpretations of character and the meaning of the play, biographies of actors who have played the roles, biographies of the dramatist and evaluations of his work. Such commentaries are recommended as "...aids in the understanding of the play, as storehouses from which to extract the crude material of artistic creation, and as a stimulus to the imagination."⁵

This chapter is devoted to a director's study in preparation for a stage production of Alice in Wonderland, which was adapted for the stage by Eva Le Gallienne and Florida Friebus, from Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking Glass.

ALICE'S ADVENTURES UNDER GROUND

Two Oxford dons and three little girls, on the fourth of July, 1862, went on a picnic. That summer outing resulted in what is generally considered as one of the most famous nonsense stories ever produced for children.

The outing was most likely suggested and hosted by

⁴ Heffner, loc. cit.

⁵ Ibid., p. 29.

Reverend Charles Dodgson, a young lecturer on geometry at Christ Church.⁶ His companion don was Mr. Robinson Duckworth, a Fellow and Tutor at Trinity College from 1860 to 1866.⁷ The little girls were Lorina, Alice and Edith Liddell, daughters of Henry George Liddell, who was the Dean of Christ Church during the eighteen-sixties.⁸

Years later, Alice Liddell recounted from memory the following events of that expedition:

...the sun was so burning that we...landed in the meadows..., deserting the boat to take refuge in the only bit of shade to be found, which was under the new-made hayrick. Here from all three came the old petition of 'tell us a story'.⁹

Dodgson, also remembering that particular day, long afterwards, wrote of "...the three eager faces, hungry for fairyland, ...who would not be said 'nay' to; from whose lips 'Tell us a story, please,' had all the stern immutability of Fate'..."¹⁰ He recalled also, why the story began as it did, for "...in a desperate attempt to strike out some new line of fairy-lore," he wrote later, "I sent my heroine

⁶ Roger Lancelyn Green, The Story of Lewis Carroll (London: Methuen and Company, Ltd., 1949), p. 53.

⁷ Ibid., p. 54.

⁸ Ibid., p. 47.

⁹ Stuart Dodgson Collingwood, The Life and Letters of Lewis Carroll (London: Unwin, 1899), p. 96.

¹⁰ Green, op. cit., p. 55.

straight down a rabbit hole, without the least idea what was to happen afterwards.¹¹

While the picnic basket was being unpacked, and the kettle set to boil for tea, the children pestered Dodgson to go on with the story.¹² "...Sometime to tease us," recalled Alice, "...and perhaps being really tired--Mr. Dodgson would stop suddenly and say, 'And that's all till next time.' 'Ah, but it is next time,' would be the exclamation from all three; and after some persuasion the story would start afresh."¹³ Duckworth evidently listened, as intrigued and amazed as the children, for once he interrupted the tale to ask, "Dodgson, is this an extempore romance of yours?"¹⁴

"Yes," replied Dodgson, "I'm inventing as we go along."¹⁵

The original entry in Mr. Dodgson's diary for July 4, 1862, made no reference to his role as story-teller on the boating trip that day. The entry reads, briefly and factually, "I made an expedition up the river to Godstow with the three Liddells; we had tea on the bank there, and did not reach

¹¹ Florence Becker Lennon, Victoria Through the Looking Glass (New York: Simon and Schuster, 1945), p. 121.

¹² Green, op. cit., p. 56.

¹³ Collingwood, op. cit., p. 96.

¹⁴ Green, op. cit., p. 55.

¹⁵ Loc. cit.

Christ Church till half-past eight."¹⁶ On the opposite page, however, he added sometime later, "On which occasion I told them the fairy-tale of 'Alice's Adventures Underground,' which I undertook to write out for Alice."¹⁷

This task was begun at the request of Alice Liddell, for as the children had said goodnight after their return from the picnic, it was she who turned suddenly at the Deanery door and said, "Oh, Mr. Dodgson, I wish you would write out Alice's adventures for me."¹⁸ One of Dodgson's biographer's makes the conjecture that if Alice had not sensed something special in the story, it might never have been written down.¹⁹ Collingwood, a nephew and biographer of Mr. Dodgson, believed that his uncle's memory was so good that "...the story as he wrote it down was almost word for word the same that he had told in the boat."²⁰ It was sometime, however, before the completion of the manuscript and the drawing with which he illustrated it, for the latter seemed to have given him some trouble. He had to borrow a Natural History from the Deanery to learn the correct shapes of some of the strange animals with which Alice conversed.

¹⁶ Collingwood, op. cit., p. 96.

¹⁷ Loc. cit.

¹⁸ Lennon, op. cit., p. 109.

¹⁹ Loc. cit.

²⁰ Collingwood, op. cit., p. 106.

It was February 1863 before Mr. Dodgson "could hand it in triumphantly at the Deanery."²¹ The little book, neatly organized into four chapters, was ninety pages in length, with thirty-seven illustrations, and was entitled Alice's Adventures' under Ground.²²

Sixty-six years later, in 1928, that same manuscript sold for 15,400 pounds at an auction in London. The purchaser was an American, Dr. A. S. W. Rosenbach of Philadelphia, and the event made front page news in New York. Later the original book became the property of Eldridge R. Johnson of Camden, New Jersey, who permitted its exhibition throughout the United States. On that tour, "millions of Americans of all ages and conditions, ...gazed at it enthralled."²³ At present, the manuscript is in the British Museum. Fairly exact reproductions have been made available, however, and it is possible to read, in Mr. Dodgson's own careful handwriting, the story of a little girl named Alice. The copy also contained Mr. Dodgson's own pleasant, sometimes weird, rather unskillful illustrations.

There were several poems and songs in Alice's Adventures' under Ground, the longest of which was Mr. Dodgson's

²¹ Green, op. cit., p. 57.

²² Lewis Carroll, Alice's Adventures' under Ground (New York: Panda Prints Inc., no date), back of frontpiece.

²³ John T. Winterrich, "Introduction," The Adventures' of Alice in Wonderland by Lewis Carroll (New York: The Heritage Reprints, 1941), p. viii.

twisted version of Robert Southey's poem, "Father William."²⁴

Another such parody began:

How doth the little crocodile
Improve its shining tail,
And pour the waters of the Nile
On every golden scale!"²⁵

The original model for this bit of nonsense was Isaac Watts poem, with the following beginning:

How doth the little busy bee
Improve each shining hour
And gather honey all the day
From every opening flower."²⁶

The Liddell girls must have enjoyed the parodies.

Both Southey and Watts were much favored by the Victorians, and children of the era were often asked to recite the rather dull and moralistic works of these poets.²⁷

For the Mock Turtle, Mr. Dodgson wrote two songs. The one following, to which the Gryphon and the Turtle danced the Lobster Quadrille, will not be found in any published "Alice" story:

Beneath the waters of the sea
Are lobsters thick as thick can be--
They love to dance with you and me,
My own, my gentle Salmon!"

²⁴ Green, op. cit., pp. 50-52.

²⁵ Carroll, Alice's Adventures' under Ground, op. cit., p. 15.

²⁶ Green, op. cit., p. 52.

²⁷ Green, op. cit., p. 50.

Salmon come up! Salmon go down!
 Salmon come twist your tail around!
 Of all the fishes of the sea
 There's none so good as Salmon!"²⁸

At the very end of the manuscript Mr. Dodgson inserted a small oval photograph of Alice Liddell, which he had taken sometime earlier.²⁹

THE ADVENTURES' OF ALICE IN WONDERLAND

"...always extremely doubtful of his own powers...", Dodgson secured opinions from the children of another friend, Mr. George McDonald.³⁰ He was much encouraged by little Greville McDonald's comment, upon hearing the story read aloud, that there should be 60,000 volumes of it.

The thought of publishing Alice's Adventures' under Ground had not occurred to Dodgson when he was writing the story out for the Liddells.³¹ In preparing the original version for publication, he evidently felt that it was necessary to polish that which was written, to make additions in order to lengthen the book, and to delete some of the personal references which he had intended only for the Liddell children. Most of this editing was probably accomplished

²⁸ Carroll, Alice's Adventures' under Ground, op. cit., p. 84.

²⁹ Ibid., p. 90.

³⁰ Green, op. cit., p. 59.

³¹ Collingwood, op. cit., p. 97.

during 1863. Concerning the inspiration for the new material which was also added at this time, Dodgson later wrote:

...I added many fresh ideas, which seemed to grow of themselves upon the original stock...but every such idea and nearly every word of the dialogue, came of itself. Sometimes an idea comes at night, when I have to get up and strike a light to note it down--sometimes when out on a lonely winter walk, when I have had to stop, and with half-frozen fingers jot down a few words which should keep the new-born idea from perishing--but whenever or however it comes, it comes of itself.³²

The re-writing of the manuscript was complete early in 1864, and the question of illustrations arose. "...As Mr. Dodgson had not sufficient faith in his own artistic powers to venture to allow his illustration to appear," Mr. Duckworth suggested an artist named John Tenniel.³³ Tenniel was, at that time, well-known as a humorist and illustrator. His cartoons were appearing regularly in Punch, the British humor magazine.³⁴ He had also illustrated a variety of books, of which the most successful was a volume of Aesop done in 1848. His background in art consisted mostly of study of his own at the British Museum, for he attended no art school. The collections of armor and costumes especially interested him, and this interest appears in the execution

³² Green, loc. cit.

³³ Collingwood, op. cit., p. 97.

³⁴ John T. Winterich, "Introduction," Alice's Adventures in Wonderland by Lewis Carroll, p. x.

of costume detail in his drawings.³⁵ Tenniel also enjoyed visiting the Zoological Gardens in London, but he never took a sketch book along. "His memory was phenomenal, and the only model he used was an occasional photograph...."³⁶

Although he had lost one eye during boyhood, while fencing with his father, the artist's "...remaining eye saw more than most."³⁷ His style of work was "...vigorous, without much of either the 'sweet' or the horrible."³⁸

Dodgson was introduced to Tenniel by Tom Taylor, a playwright and friend of both men. On April 5, 1864, a final arrangement was made between the artist and the author, in which Dodgson agreed to pay 148 pounds for Tenniel's illustrations. "The collaboration thus effected was one of the most significant and durable in literary history."³⁹ Tenniel was an illustrator who "... put himself in the author's place and used all his imagination and artistry to recreate the latter's ideas."⁴⁰ Of the forty-two illustrations

³⁵ Frances Sarzano, Sir John Tenniel (New York: Pellegrini and Cudahy, Inc., 1948), pp. 7-162.

³⁶ Lennon, op. cit., p. 110.

³⁷ Loc. cit.

³⁸ Ibid., p. 111.

³⁹ Winterich, op. cit., p. x.

⁴⁰ Lennon, op. cit., p. 110.

which he made for the new book, twenty were translated from Dodgson's drawings in the original manuscript.⁴¹

The arrangements with Macmillan, in London, for the publishing of the forthcoming book were also completed on April 5, 1864. By his own wish, Dodgson chose to have the book published at his and not the publisher's risk.⁴²

Two months later, Mr. Dodgson was evidently still undecided as to a title for his new book. In a letter to Tom Taylor, dated June 6, 1864, he described the debate he was having with himself, and listed several titles, in the precise manner of a mathematical lecturer, as follows:

Alice's Adventures' Under Ground
Alice's Golden House

Alice Among the Elves
 Goblins

Alice's Hour in Elf-Land
 Doings Wonderland⁴³
 Adventures'

On July 4, 1865, "...exactly three years after the memorable row up the river, Miss Alice Liddell received the first presentation copy of Alice's Adventures' in Wonderland...;" the second copy was sent to Princess Beatrice,

⁴¹ Winterich, op. cit., p. xi.

⁴² Lennon, op. cit., pp. 109-110.

⁴³ Winterich, op. cit., p. ix.

daughter of Queen Victoria.⁴⁴ On the title-page, the name Lewis Carroll appeared as that of the author. Charles Dodgson, the reticent Oxford don, had used the same pen-name which he had adopted in 1856, while contributing to a magazine called The Train.⁴⁵

Few of the first editions of Alice's Adventures' in Wonderland reached the British market. Both the artist and the author were dissatisfied with the reproduction of the illustrations, and the edition was shipped to the New York house of D. Appleton and Company for re-sale on the American market. At the time of Mr. Dodgson's death, approximately 156,000 copies of his book had been sold.⁴⁶

The second edition, although it was dated 1866, appeared early in November, 1865. It was treated "kindly" by most reviewers, in their slight notices of new children's books for Christmas.⁴⁷ Only one important paper, The Athenaeum, adversely criticized the book. "Mr. Carroll has laboured hard," wrote the critic, "to heap together strange adventures and heterogeneous combinations... We fancy that any real child might be more puzzled than enchanted by this stiff, over-wrought story."⁴⁸

⁴⁴ Collingwood, op. cit., p. 104.

⁴⁵ Green, op. cit., p. 36.

⁴⁶ Green, op. cit., p. 63.

⁴⁷ Ibid., p. 65.

⁴⁸ Loc. cit.

This was, most evidently, not the general criticism.

"... Edition after edition was called for, and has been called for ever since."⁴⁹ Alexander Woolcott wrote an introduction to one volume which was published in 1925, in which he ventured that the tale of Alice's adventures' had been "... read aloud in all the nurseries from Oxford town to the ends of the Empire."⁵⁰ The story even surpasses the language barrier, and Mr. Woolcott mentioned poking about the bookstalls on the Continent, and inevitably stumbling upon Alice's Abenteur in Wunderlund, or Le Aventure d'Alice nel Paese Meraviglie. In the French version, Les Aventures d'Alice au Pays de Merveilles, the title fell into rhythmic anapests and the puns of the Mock Turtle were rendered unrecognizable by explicit, gramatical translations.

THROUGH THE LOOKING GLASS

One day, early in 1866, the author met another little girl named Alice, and sought to entertain her by posing a riddle. In the child's right hand he placed an orange, and then asked her to stand before a mirror. His subsequent riddle entailed answering why, if Alice was holding the orange in her right hand, the same little girl in the looking

⁴⁹ Winterich, op. cit., p. xiv.

⁵⁰ Alexander Woolcott, "Introduction," Alice's Adventures' in Wonderland by Lewis Carroll (New York: Boni and Liveright, Inc., 1925), p. vi.

glass was holding it in her left hand. After some deliberation, Alice answered, "Supposing I was on the other side of the glass, wouldn't the orange still be in my right hand?"⁵¹ Dodgson was delighted with the answer, and, always afterwards, he acknowledged that it was this incident with little Alice Raikes which inspired the "Looking-Glass Country" in his second nonsense book.⁵²

The three Liddell sisters also had their part in prompting the development of the sequel to Alice's first set of adventures. In 1866, the Liddell girls had outgrown the "croquet craze" which had undoubtedly inspired the croquet game in Alice's Adventures' under Ground, and were being taught the game of Chess by Mr. Dodgson. Alice Liddell recalled, years later, that many of the chapters in the second book were based on stories about Chess which Dodgson made up while he was teaching them to play.⁵³ It is probable that these stories motivated the author's idea of a Chess frame for his story.

Practically all the characters in Alice's Adventures' in Wonderland were of Mr. Dodgson's own invention. When the author populated his Looking-Glass country, however, he

⁵¹ Green, op. cit., p. 69.

⁵² Green, loc. cit.

⁵³ Ibid., p. 68.

borrowed several well-known personages from traditional English nursery rhymes.⁵⁴ Another evident source of inspiration, for both Dodgson and his illustrator, was Anglo-Saxon historical details and terminology. A poem called "Jabberwocky," written in 1855 by Dodgson, was copied after the archaic style of the Anglo-Saxon tongue. The author included it in his second book, and as a result his "port-manteau" words as "burble," "galumphing," "frabjous" and "frumious" have come to be used today"...as if they were perfectly ordinary English words.⁵⁵

In the Looking-Glass adventure, Mr. Dodgson also included a number of other poems which he had written earlier. Few of these followed the style of parody which was characteristic of the Wonderland poetry. In "The Walrus and the Carpenter," the metre was copied from that of a serious poem by Thomas Hood, entitled "Eugene Aram"; "To the Looking-Glass world it was Alice that said ..." was "mistaken" from Scott's "Bonnie Dundee"; and "The Aged, Aged Man," sung by the White Knight, burlesqued Wordsworth's "Resolution and Independence, or the Leech-Gatherer."⁵⁶ Tennyson's "monodrama," which was titled "Maud," appears to have influenced Mr. Dodgson's setting in his garden of live flowers.

⁵⁴ Ibid., p. 76.

⁵⁵ Ibid., p. 75.

⁵⁶ Ibid., pp. 77 et seq.

"Carroll's philosophy became steadily more conscious and more concentrated, from 'Wonderland' to 'Looking Glass'," stated one of Mr. Dodgson's biographers, and as a result, she continued, became "drier, and less nutritious."⁵⁷ A comparison of the dialogue and the situation in the two books also indicates that the sequel was approached with more mature, less naive technique. Brief, allegorical comments, upon politics and civilized warfare, may be found in The Lion and Unicorn scenes, and in the tournament between the Red and White Knight. "The social satire in the Alice books in unconscious, perhaps, but it is there."⁵⁸

Tenniel at first refused to illustrate Dodgson's second book, for the Oxford mathematician "... was a very difficult author for artists to work with, insisting on the minutest details in every picture being done exactly as he wished."⁵⁹ Several biographers of Mr. Dodgson refer to the somewhat strained relations which existed between the author and the artist during their collaboration. Tenniel did finally agree to illustrate the sequel to Alice, however, after much persuasion from the author. A total of forty eight illustrations were produced by the artist, in the same style, and in the same difficult medium of wood-block engraving,

⁵⁷ Lennon, op. cit., p. 183.

⁵⁸ Ibid., p. 7.

⁵⁹ Green, op. cit., p. 70.

as were used for the first book. After the second book was finished, Tenniel said tactfully, "... the faculty of making book illustrations departed from me."⁶⁰ Many hands have since attempted to illustrate the Alice stories, but "... Tenniel illustrated Alice once and forever."⁶¹

Through the Looking Glass was published in December, 1871, and "... took its place at once beside Wonderland, making with it almost, if not quite, the best known, best loved book in the English language."⁶²

THE AUTHOR OF ALICE BOOKS

Seldom has the history of the Alice stories been recorded without something being written concerning the paradox of nonsense books being authored by an Oxford don. "How did it happen," asked one biographer of the Reverend Charles Lutwidge Dodgson, that a "... lecturer on geometry at Christ Church, Oxford, hitherto remarkable chiefly for his precision, ... gave birth to one of the most famous stories of all time?"⁶³

Born at Daresbury Parsonage, on January 27, 1832, Dodgson was the eldest son in a family of eleven, seven of which were girls. At the age of ten, he was already becoming

⁶⁰ Winterich, op. cit., p. x.

⁶¹ Loc. cit.

⁶² Green, op. cit., p. 82.

⁶³ Ibid., p. 3.

an expert at entertaining younger children with games, magic tricks, puppetry and storytelling.

His education was begun at an early age. He was a good scholar and his favorite subject was mathematics. His experiences in preparatory school at Rugby were extremely unpleasant, however, for the English boys' schools of that period often practiced inefficient, unimaginative educational methods. Perhaps there is an earlier basis for the satire upon education which is apparent in such Wonderland phrases as "... the different branches of arithmetic ... Ambition, Distraction, Uglification and Derision."⁶⁴

After preparatory school, Charles Dodgson spent two years at home, during which time he produced a magazine for his family's amusement. It was called "The Rectory Umbrella" and contained "... a little spark of the real Lewis Carroll humor."⁶⁵

On January 24, 1851, three days before his nineteenth birthday, Charles Dodgson "came into" residence at Christ Church. "From that day to the hour of his death--a period of forty-seven years--he belonged to 'the House' ...",⁶⁶ as Christ Church is always called at Oxford. On December, 24, 1852, Dodgson was appointed to a studentship at Christ

⁶⁴ Carroll, Alice's Adventures' in Wonderland, op. cit., p. 130.

⁶⁵ Green, op. cit., p. 18.

⁶⁶ Collingwood, op. cit., p. 46.

Church. This type of fellowship supplied him with rooms in the college and enough money on which to live comfortably; he was expected to take Holy orders and remain unmarried for as long as he held the studentship, which could be for a lifetime. In 1854, Dodgson received the Bachelor of Arts Degree, having taken first class honors in his final mathematics examination; two years later he took his Master of Arts degree. Finally, in December of 1861, having postponed the event for as long as he could, Dodgson was ordained a deacon.

Thus securely settled in his academic career, with his future assured, he made a serious beginning of the literary career which he wished also to develop. He made several contributions to lesser magazines of the day, and it was at this time that he began using the pen-name of Lewis Carroll. Shortly afterwards, the story of Alice's Adventures' under Ground was first told.

Dodgson was a good-looking man, of medium height, with a very upright carriage, and a slightly jerky gait. He had an impediment of speech, and often stammered, a fact which may have accounted for his extreme shyness in the presence of adults, and especially in the company of young ladies. Perhaps it was because Dodgson was never successful in forming an adult relationship that he turned to children for companionship. Having had seven younger sisters may

explain why he preferred young girls in particular. His favorite pastime was entertaining these young misses wherever he met them. He had the faculty for meeting children on their own level, and entering into their play as an equal, rather than as an adult.

The fame of the Alice books scarcely affected Dodgson's quiet, academic way of life. He continued writing, but never with the brilliance exemplified in the Alice stories. He also continued producing such tomes as "A Guide to the Mathematical Student", or Algebraical Formulae for Respon-
sions".⁶⁷

As he became older, he delighted in being arithmetically accurate about every detail of his life. Wrote his nephew and biographer, "... Mr. Dodgson was a most precise ... and exact bachelor".⁶⁸ He lived according to a strict university routine, arising always at six fifteen, despite his constant insomnia. He had many hobbies and interests, and he was an excellent amateur photographer. He particularly seemed to enjoy taking the pictures of children, as may be seen in a collection of his photographs.⁶⁹ Except for a trip to the continent, which he made in 1867, Dodgson

⁶⁷ Green, op. cit., p. 183.

⁶⁸ Collingwood, op. cit., p. 46.

⁶⁹ Helmut Gernsheim, Lewis Carroll, Photographer (New York: Chanticleer Press, Incorporated, 1949).

left the university only for vacations at the seashore, for visits to his family, or for brief trips into London to see a play.

The Reverend Dodgson possessed a particular love for the theatre. Despite the Victorian clergy's general disapproval of the drama, he evidently defied orthodox opinion and visited the London stages often. An excerpt from his journal revealed the following critique of a performance at the Princess Theatre, in London, on the night of June 22, 1855:

...The evening began with a capital farce, "Away with Melancholy", and then came the great play, Henry VIII,the greatest theatrical treat I ever had or ever expect to have. Kean was magnificent as Cardinal Wolsey; ...Mrs. Kean was a worthy successor to Mrs. Siddons as Queen Catherine."⁷⁰

Mr. Dodgson also supported the sparse amateur dramatic attempts at Oxford, and, at one time, even considered expurgating Shakespeare in a special edition of plays for young girls. He had his own peculiarly Victorian reservations concerning the stage, and often induced stage managers to correct or omit anything that might jar sensitive ears. Yet despite his strict, moral propriety, he seemed to have been attracted by "...the careless bohemianism of back-stage life".⁷¹ He was often seen at the stage door, for he made friends with

⁷⁰ Collingwood, op. cit., p. 60.

⁷¹ Lennon, op. cit., p. 100.

many child actresses. In his diary, on June 18, 1856, Dodgson mentioned making the acquaintance of an eight-year-old girl who was playing "Mamillius" in A Winter's Tale; her name was Ellen Terry. She and Dodgson became life-long friends.⁷²

Mr. Dodgson was interested in the many phases of the theatre, and, especially, in speech forms. He often coached his young stage friends in their delivery of lines, as well as sometimes paying for their dramatic lessons. He also wished to write for the stage, but was quoted by his nephew and biographer as saying that he "...had not the necessary constructive powers".⁷³

THE STAGE HISTORY OF THE ALICE BOOKS

The first acting version of Alice's Adventures in Wonderland was written and published by a Mrs. Freiligrath-Koeker, in 1880, with the consent of Mr. Dodgson. Shortly afterwards, the same authoress produced Through the Looking Glass in a similar form.⁷⁴

On December 30, 1886, Dodgson, as an ordinary member of the public, attended the performance of an operetta which

⁷² Ibid., p. 102.

⁷³ Collingwood, op. cit., p. 61.

⁷⁴ Ibid., p. 211.

had been adapted from the Alice stories. As was his custom, he took a child with him. The dramatization of the operetta was by Henry Savile Clarke, and the music was by Walter Slaughter. Despite the fact that Mr. Dodgson took an active interest in Mr. Clarke's adaptation, and attended some of the rehearsals for the production, he modestly refused to claim that the play was in any sense his. "The arrangements, in dramatic form," wrote the original author, "of a story written without the slightest idea that it would be so adapted, was a task that demanded powers denied to me..."⁷⁵ Nevertheless, Dodgson aided the production by writing an additional verse or two for some of the songs, and occasionally suggested bits of stage business. In his diary, he recorded the following criticism of the performance which he attended on December 30, 1886:

The first act (Wonderland) goes well, specially the the Mad Tea Party. Mr. Sydney Harcourt is a capital Hatter, and little Dorothy d'Alcourt (aet, 6 $\frac{1}{2}$) a delicious Dormouse. Phoebe Carolo is a splendid Alice. Her song and dance with the Cheshire Cat ...was a gem. As a whole the play seems a success."⁷⁶

Two years later, in 1888, the operetta was revived at the Royal Globe Theatre, with Isa Bowman in the role of Alice. A program-bill for the revival listed the title as Alice in Wonderland, and described the play as "...a musical dream

⁷⁵ Green, op. cit., p. 123.

⁷⁶ Ibid., p. 124.

play, in two acts, for children and others, founded on Lewis Carroll's stories....under the direction of the author Mr. Edgar Bruce."⁷⁷ The incidental dances for the show were staged by a "Mdlle. Rosa; the stage managers were Mr. Sidney Harcourt, Mr. E. B. Norman, and Mr. E. D. Griffiths; properties were by Habhart; and "dresses" were designed by M. L. Besche and executed by M. and Madame Alias, "from Mr. Tenniel's illustrations to the stories". There were three settings listed (A forest in autumn, Wonderland, and Looking-Glass Land); "entirely new scenery" was advertised, and a Mr. E. Banks was credited with the designs for the stage.⁷⁸

The cast of the revival numbered nineteen, and there were double roles taken by the members of the cast.

Mr. Clarke's adaptation evidently remained popular for some length of time, for a production of the same operetta was playing in 1914, at the Comedy Theatre, in London.⁷⁹

In 1915, a new adaptation of Alice in Wonderland, by Alice Gerstenberg and E. Delamater, was produced at the Booth Theatre, in New York City. The text of the dramatization was also published in the same year.⁸⁰

⁷⁷ Ibid., p. 125.

⁷⁸ Green, op. cit., p. 125.

⁷⁹ The Illustrated London News, January 3, 1914.

⁸⁰ Nation, 100: 364, April 1, 1915.

Since that time, few theatre seasons have passed in London and New York without a new production or adaptation of the Alice stories appearing on the stage. The Illustrated London News recorded a production of Alice in Wonderland, "a fairy play", at the Savoy Theatre in London, during the year of 1918.⁸¹ In April of 1920, another American adaptation, by Rachel B. Butler, opened at the Little Theatre in New York City.⁸² It evidently enjoyed a successful run of almost three years.

Throughout the present century, the previous versions continued to be played, and new adaptations were made by several authors, among which the best known were Nancy Price, Clarence Dane, and Charlotte B. Chorpenning.

The popular stories also found their way into various other mediums. In 1931, an English photo play was adapted from the Carroll Books. Puppets were used in many of the roles, and several songs were added to the musical score. Paramount Studios, Hollywood, California, in the early days of the "Talkies", massed together an imposing number of stars for a screen adaptation. Charlotte Henry played Alice, and the cast included such notables as W. C. Fields and Charlie Ruggles. Walt Disney Studios, in Hollywood, California,

⁸¹ The Illustrated London News, 152:28, January 5, 1918.

⁸² Graphic, 102:972, December 25, 1920

released a colorful, lively animated cartoon version of Alice's Adventures in Wonderland, during the year of 1950. A musical dramatization of "Alice" was recorded by Decca Recording Studios, with a score by Victor Young and with Ginger Rogers, a motion picture star, in the role of Alice. More recently, Jane Powell, a young star at the Metro Goldwyn Meyer Studios, sang the role of Alice in a Master-works recording of a children's musical version of Alice in Wonderland. "Even the symphony orchestras know 'Alice'...in the lovely music of Deems Taylor."⁸³

At the Civic Repertory Theatre, in New York City, an adaptation of the stories, by Eva Le Gallienne and Florida Freibus, was first produced. It received favorable reviews from most of the major drama critics, and continued to run through the year of 1934. Music for the production was written by Richard Addinsell.⁸⁴

During the Broadway theatre season of 1946 and '47, the Eva Le Gallienne and Florida Friebus stage version of Lewis Carroll's Alice in Wonderland emerged as "...perhaps the pleasantest offering of co-director Le Gallienne's struggling new American Repertory Theatre".⁸⁵ By the

⁸³ Alexander Woolcott, op. cit., p. vii.

⁸⁴ Time, 21:22, February 13, 1933

⁸⁵ Rosemond Gilder, Theatre Arts, June, 1947, p. 22.

standards of the drama reviews, the production was a success. Rosemond Gilder, reviewing the 1947 season in Theatre Arts, mentioned the play as having "...shining moments of theatre magic".⁸⁶

The American Repertory Theatre was having financial difficulties at the time. To meet this emergency, actual repertory technique was abandoned for the revival of Alice in Wonderland. A cast of forty-eight was employed, plus a large production staff. Twenty-three scene changes were called for by the script, and such technical apparatus as shuttle platforms and a moving back-drop were used in order to secure continuous action. Outstanding names in the fields of design were employed to re-create the Tenniel-like stage pictures through the various mediums of costumes, scenery, and marionettes.⁸⁷

Remo Bufano's masks and Noel Taylor's costumes, Robert Rowe Paddock's Tenniel-inspired sets and Richard Addinsell's music were major contributions to the production which was directed by Eva Le Gallienne. She also appeared in the role of the White Queen. A cast of thirty-four included such actors as Burgess Meredith as the Mad Hatter and Tweedle-dee, Margaret Webster as the Red Queen, and Philip Bourneuf as the White Knight.

⁸⁶ Loc. cit.

⁸⁷ Eva Le Gallienne, "Introduction", Alice in Wonderland. (New York: Samuel French, 1949) p. 11.

John Mason Brown, in the Saturday Review of Literature, felt safe in assuming that "...no production made anywhere of the Reverend Mr. Dodgson's classics has excelled the American Repertory Theatre's 'Alice in Wonderland'".⁸⁸

Mr. Mason continued to say, "The script which Miss Le Gallienne and Florida Friebus have assembled with a patent flourish of paste and scissors is not, and does not, pretend to be an inspired job of playwriting".⁸⁹ Dramatically, the play made no attempt to build. It merely continued, going forward almost in the Red Queen's fashion. "In telescoping the two "Alice" books to play size," wrote the critic for Newsweek, "Miss Le Gallienne rarely sacrifices the magical sense - and nonsense, of Carroll's dream world."⁹⁰ The fidelity of the production to the original concepts of Carroll and Tenniel was one of the prime objectives.

Time Magazine, in referring to the production's levels of audience appeal, suggested that, "...like the circus, Alice is something you can tell yourself the kids ought to see - but naturally they can't go along."⁹¹

⁸⁸ John Mason Brown, Drama Critic, Saturday Review of Literature, May 17, 1947, pp. 24-7.

⁸⁹ Loc. Cit.

⁹⁰ Newsweek, April 21, 1947, p. 89.

⁹¹ Time, April 14, 1947, p. 69.

CHAPTER II

AN ANALYSIS OF THE CHARACTERS IN THE LE GALLIENNE AND FRIEBUS ADAPTATION OF ALICE IN WONDERLAND

INTRODUCTION

"Not until some...analysis...has been made of the characters in the play is the director ready to cast the roles."¹ In a thorough analysis of a character, the study should generally include material concerning his physical appearance, his origin and past, his environment, his emotions, and his ideas and beliefs.

Although characterization is primarily the responsibility of the playwright and the actor, the director generally functions as an intermediary between the two. In achieving a well balanced production, it is the director's responsibility to determine the relationship of a role to the general design of the play. The director usually finds that it is also necessary to stimulate and guide an actor in the interpretation of a character, especially if the actor is inexperienced,

¹ Hubert C. Heffner, Samuel Selden, and Hunton D. Sellman, *Modern Theatre Practice* (New York: F. S. Crofts and Company, 1836), p. 30.

and a director's character analysis will be useful in the discussions and explanations of the roles.²

This chapter is designed to prepare the director for casting, for achieving balance in his design for the play, and as a guide to aiding the actors in developing and projecting their characterizations.

The Eva Le Gallienne and Florida Friebus adaptation of Alice in Wonderland lists a cast of characters which numbers fifty-one. On the supposition that a cast of this size could not be trouped economically or efficiently, the director's analysis of characters will also include suggestions for reducing the number of actors for a touring production, and for doubling certain roles.

ALICE

"Alice is one of the unique heroines of fiction, not because she is "whimsical or imaginative", but because... "she is a realistic person who remains superbly logical even in a land of fantastic nonsense".³ Within her character, there was a subtle blend of the sturdy Victorian concepts of behavior and the normal curiosity of childhood. Nevertheless, she was a Victorian first; a child, second. Therein, perhaps,

² Ibid., p.p. 112 et. seq.

³ Life, 22:37, April 28, 1947.

lay the strongest underlying conflict of Dodgson's story. Outwardly, Alice possessed the proper manners expected of children during her era; she learned and recited her lessons faithfully, never asked questions, and was considered to be a sensible child because she always followed the advice of her elders. She appeared to be a duplicate of the "...gentle little Victoria" who had accepted the throne of England with the simple statement, "I will be good".⁴ "This curious child was very fond of pretending to be two people," wrote Mr. Dodgson, in the text of Alice's Adventures in Wonderland⁵ "...She generally gave herself very good advice (though she very seldom followed it,) and sometimes she scolded herself so severely as to bring tears into her eyes."⁶ It was Alice, the normal child, who seldom followed good advice and was very prone to tears--a habit which motivated the "Pool of Tears" scene.⁷ Dodgson made her the heroine of his story and promptly offered her an escape to Wonderland, where there were no tight Victorian strictures, no dull, repetitive lessons, and no moralistic overtures from her elders.

⁴ Florence Becker Lennon, Victoria Through the Looking Glass (New York: Simon and Schuster, 1935), p. 7.

⁵ Lewis Carroll, Alice's Adventures in Wonderland (New York: The Heritage Reprints, 1941), p. 15.

⁶ Loc. cit.

⁷ Eva Le Gallienne and Florida Friebus, Alice in Wonderland (New York: Samuel French, 1949), p. 23.

She fell into her adventure with a curiously naive acceptance of the situations in which she found herself. A few minutes after meeting the garrulous characters of "Wonderland", she generally discovered it was quite natural "...to find herself talking familiarly with them".⁸ Often she became slightly irritated or indignant with the treatment she received in the company of the strange, domineering creatures, for she found that even in dreams there are prototypes of governesses, tutors and illogical moralists. Despite her youthful audacity and vigour, she was often "...surprised at her own courage",⁹ and instinctively masked it by the Victorian concepts of tactful politeness and a conventional logic. She always remained a miniature counterpart of the perfect lady, a fact which the director may convey visually by utilizing the various poses, stances and gestures with which Tenniel characterized his Alice.

Dodgson's conception of Alice may also be beneficial to the director. The author described her as "...loving and gentle...courteous to all, high or low, grand or grotesque... trustful, ready to accept the wildest impossibilities...and

⁸ Lewis Carroll, *Alice's Adventures in Wonderland*, op. cit., p. 31

⁹ Ibid., p. 107.

lastly,...wildly curious."¹⁰

Bambi Linn, a dancer from the Agnes de Mille troupe of Oklahoma and Carousel, contributed a great deal of energy and charm to the role of "Alice" in the 1947 production at the American Repertory Theatre. Her characterization pleased the critics; she was "...both sprightly enough and innocent enough", wrote Joseph Wood Krutch, "to satisfy even the bachelor author whose connoisseurship in the matter of little girls makes the noses of Freudians quiver".¹¹ News-week credited Bambi Linn's charm and unaffected simplicity as having held the loosely episodic story together.¹²

The director should consider the role of Alice as the protagonist and as the pivot character in the dramatization. "Alice in Wonderland is all Alice surrounded by minor minor characters."¹³ Great care is required in the casting of the part. The capacity to develop a girlish, but pleasing vocal quality, and a youthful sense of movement should be two prime considerations in choosing an actress for the role. An inherent simplicity and directness, in the personality of the actress, would also be a major contribution to the

¹⁰ Robert Lancelyn Green, The Story of Lewis Carroll (London: Methuen and Company, Limited, 1949), pp. 80-81.

¹¹ Joseph Wood Krutch, Nation 164:494, April 26, 1947.

¹² Newsweek, 29:89, April 21, 1947.

¹³ Loc. cit.

finished characterization. A certain amount of stamina, and an ability to adapt quickly to new stage situations should be required of the girl who fills the role, particularly for a production that plans to tour.

When Dodgson and Tenniel held their numerous conferences to discuss how different characters were to be illustrated, one of the questions concerned Alice's hair style. Dodgson suggested a haircut with "bangs" similar to the one worn by Alice Liddell, the little girl, who, without question, inspired the heroine in the story. (Figure 1). Whatever the intentions of the author were, the fact remains that the illustrator's model for "Alice" was Miss Mary Hilton Padcock, the daughter of a canon.¹⁴ Mary had bright, golden hair and was wholly different from the "dark, dreamy" Liddell child. Miss Padcock was small and dainty in size; she had a round face with a delicate chin, a tiny, well-shaped mouth and nose, and large, dark eyes.

The director, in casting, might consider the above physical characteristics, but they are not the prime factors necessary in the role. Josephine Hutchinson, a brunette, played the "Alice" role in the 1932 version of Eva Le Gallienne's Alice in Wonderland.

¹⁴ Lennon, op. cit., p. 112.

Tenniel did imbue "Alice" with certain characteristics, however, that the general public has come to expect in the role. Figure 2, Chapter IV, the plate with the designs for Alice's costume, is taken from the original illustrations of "Alice", and may be used as a director's guide to the physical casting of the heroine.

THE WHITE RABBIT

Mr. Dodgson evidently thought of the White Rabbit as a direct contrast to the young, purposeful Alice. In describing the rabbit, the author used such adjectives as "elderly, timid, feeble and nervously shilly-shalling".¹⁵ The author also thought the White Rabbit should wear spectacles, and that "...his voice should quaver, and his knees quiver, and his whole air suggest a total inability to say 'Boo' to a goose!"¹⁶

In the original manuscript, which contained the Reverend Dodgson's own drawings, the White Rabbit was pictured carrying a nosegay. He was dressed in the frock coat and tubular trousers which were still worn by clergymen during the period in which the story was written. This might explain, to some extent, the theory that the rabbit was the author's personal caricature of his timid, donnish self.¹⁷

¹⁵ Lennon, op. cit., p. 121.

¹⁶ Green, op. cit., p. 81.

¹⁷ Lennon, op. cit., p. 122.

Tenniel's concept of the White Rabbit appeared to differ from that of the author. The illustrator's costume for the rabbit was considerably more fashionable than the clericals in which Dodgson originally dressed him. (See Figure 3, Chapter IV). The dapper appearance of the White Rabbit, his excitability, and his constant rushing about on a late time schedule, could easily be utilized in the characterization of a gentleman socialite. Who but a social dandy would send his maid scurrying after "a pair of gloves and a fan"?¹⁸ Such an interpretation to the character could be applied to particular advantage in the croquet scene, when the rabbit fell in beside Alice for a brief, gossipy chat about the socially condemned Duchess.

In the trial scene, he appeared again, showily attired for the occasion. As is the manner of the typically clever social, or court politician, he managed to keep busily in the center of the proceedings, by acting in the interests of the reigning social powers.

In the Walt Disney Production of Alice in Wonderland, the White Rabbit sang a brief, hurried little tune which was inspired by the original dialogue. It began with the words, "I'm late, I'm late, for a very important date. It

¹⁸ Le Gallienne and Friebus, op. cit., p. 32.

seems that American audiences have come to associate this little "sketch" of song so closely with the White Rabbit, that it should be included as a part of his entrance and exit lines throughout the show.

THE MOUSE

The mouse was undoubtedly drawn from the Reverend Dodgson's university background. He seems to embody a student's recollections of all the monotonous voiced, pre-occupied little men who pass their lives in the reclusion of university halls. The very animal which Mr. Dodgson placed in this role will aid an actor in developing the character of a humorless, inquisitive, nervously authoritative little professor.

The director should cast an actor in the rôle of the mouse, primarily, for his quality of voice. It should be slightly higher than the normal male range. The mouse could wear a mask, so that facial characteristics would not be important, and the actor could be double cast in the touring company.

In guiding the actor's delivery of the recitation of English History, as the driest thing he knows, and in the "long, and sad tale",²⁰ special emphasis should be placed

¹⁹ Le Gallienne and Friebeus, op. cit., pp. 29-30.

upon the mouse's assumption of an air of importance. He should appear impatiently severe, as a direct contrast to his quivering fright in the preceding "Pool of Tears" scene.

THE MEMBERS OF THE CAUCUS RACE

A number of characters in the Caucus Race were real people, who had participated in a picnic previous to the one of July 4, 1862. The party had been caught in a sudden rain-storm. The picnickers, among which were Mr. Dodgson's sisters, had sought shelter from the rain in a cottage, where they dried their clothes.

That incident was probably remembered and used as a basis for the "Caucus Race" scene in the publication of the story. The director should introduce, for the actors in the scene stage business, which would convey the idea of a wet and shivering assemblage.

Alice Liddell was, of course, the heroine in the "Caucus Race" scene. With a play on name variants, her younger sister, Edith, became the Eaglet. Alice's elder sister, Lorina became the Lory bird. Mr. Dodgson once explained the origin of the Lory, in a "serious" article. "This creature is, we believe," he wrote, "a species of parrot. The time and place of the Lory's birth is uncertain; the egg from which it was hatched was mostly probably to judge from the colour of the

bird, one of those magnificent Easter eggs."²⁰

In 1886, Canon Duckworth received a copy of Dodgson's new book, and the fly leaf was inscribed: "The Duck from the Dodo, June, 1886."²¹ Canon Duckworth was, almost without doubt, the Duck in the Caucus Race. Dodgson evidently disguised himself as the Dodo Bird, perhaps because of his habit of stammering out his name to grown-ups as "Do-do-Dodgson".²² There was, in 1507, supposed to have been an actual species of birds, which Portuguese sailors called doudo for simpleton.²³

The director who knows the origin of the members of the caucus race, will undoubtedly be better equipped to cast and guide the strange creatures into amusing characterizations.

The eaglet could be effectively played as a fluffy, feminine, bird-like girl, with the impudence of the very young. The Lory, on the other hand, could project the false dignity of the adolescent girl who attempts to appear older than she is.

The crab possibly alluded to the Dodgson sisters,

²⁰ Green, op. cit., p. 20.

²¹ Lennon, op. cit., p. 114.

²² Green, op. cit. p. 56.

²³ Lennon, op. cit., p. 114.

ill-tempered in their dripping, water-soaked hooped skirts. The Duck would be a fairly dignified gentleman, with a suggestion of a "Quack-Quack" in his speeches.

The Dodo Bird was entertainingly conceived by Tenniel, and an attempt at reproducing his bizarre head and body would surely be rewarded by the approval of both children and adults in the audience. The Dodo might effectively adopt a stutter, and his characterization should project the bland stupidity which his name has come to imply.

THE CATERPILLAR

Alice "...peeped over the edge of the mushroom, and her eyes immediately met those of a large blue caterpillar, ...quietly smoking a long hookah".²⁴ The caterpillar, when he finally deigned to acknowledge the tiny human who was timidly standing beneath his pedestal, challenged her with the question, "Who are you?"²⁵ One of Dodgson's biographers intimates that the Oxford don who authored nonsense books might often have asked himself this question quite seriously.

The caterpillar was clearly aligned upon the side of the antagonistic forces in the play. He was endowed with

²⁴ Carroll, Alice's Adventures in Wonderland, op. cit., p. 63.

²⁵ Loc. cit.

all the characteristics of those personages who have magnified the importance of logistics to ridiculous proportions. His demeanor was unencouraging to conversation, and his manner towards Alice was slightly tinged with contempt. His attitude was negative to an extreme; he expected everything to be qualified or explained. In his pomposity, he was languidly vain, because he was unaware of a world in which three inches was not sufficiently impressive height. Alice challenged his world by wishing to be taller than he. Like so many logicians, he held the key to the growth which she desired, but gave her an incomplete answer.

The Caterpillar's voice should have a certain amount of depth. In planning the business and the pacing of his scene, care should be taken to retain the leisurely tempo which his dialogue and mannerisms indicate. When he leaves the mushroom, a clever bit of business can be incorporated in the manner in which he copies a caterpillar's crawl to get offstage.

THE FISH AND FROG FOOTMEN

"...Suddenly a footman in livery came running out of the wood...Judging by his face only, she would have called him a fish. He was met by another footman in livery, with a round face and large eyes like a frog.

Both the Frog-Footman and the Fish-Footman were minor roles and the characters required masks. They would be

excellent actors to double cast.

THE DUCHESS

The Duchess was one of seven major characters which Dodgson added to the original story before it was published. In the manuscript version, the Queen of Hearts was also the Marchioness of Mock Turtles; in the book, no allusion was made to her dual title. The author may possibly have expanded his ideas for the Marchioness into the character of the Duchess.

The author made only two references in the text to the physical characteristics of the Duchess. He mentioned her as being "very ugly", and as being the right height to rest her uncomfortable sharp chin on Alice's shoulder. Tenniel is generally credited with the idea of basing Carroll's Duchess upon an actual historical personage. His model was the ill-favored Margaretha Maultasch, "that unlovely" Duchess of Carinthia and Tyrol, who lived between 1318 and 1369, and who became the heroine of Lion Feuchtwanger's The Ugly Duchess. Her portrait was painted by two outstanding artists of the Renaissance; one picture, supposedly by Leonardo da Vinci, hangs in the Windsor Castle Library. Tenniel probably saw the other painting by Quinten Massys, a fifteenth century artist from Flanders, for the portrait was owned by Alfred Seymour in 1856.

The Duchess was reputedly one of the ugliest women in all history, yet Tenniel's treatment of her, although gro-

tesque, was "...with better taste and greater mercy than either of her original creators".²⁶

In the script for the play, as in the book, the Duchess appears in two scenes. If only the dialogue for these two scenes were considered, the Duchess would appear to be two wholly different characters. One single link appeared between the two separate textual characterizations, and that was the Duchess' love of epigrammatic moralizing. "Everything's got a moral, if only you can find it," stated she.²⁷

In the first scene, the Duchess appeared against the background of her noisy, smoke-filled kitchen. Her cook was throwing pots and pepper and her baby was sneezing and bawling loudly; she was short-tempered and sharp tongued. She dismissed Alice's conversational overtures with "Oh, don't bother me!"²⁸ When she noticed Alice at all, it was with the condescending statement, "You don't know much and that's a fact."²⁹ She was playing her maternal role with raucous, violent abandon, and her "...famous lullaby is a triple satire on parental feelings, on Carroll's ideas about boy-nature, and on a bad poem...".

²⁶ Lennon, op. cit., p. 112.

²⁷ Le Gallienne and Friebus, op. cit., p. 61.

²⁸ Ibid., p. 40.

²⁹ Loc. cit.

The poem was by G. W. Langford and began as follows:

Speak gently to your little child,
 Its love be sure to gain;
 Teach it in accents soft and mild---
 It may not long remain!"³⁰

The second time the Duchess appeared in the play was during the croquet game. She had been exiled from the court society by the Queen. Evidently being one with social ambitions, she recognized the fact that Alice had found favor in the court circle, and immediately set about attaching herself socially to the heroine. Her tactics were simple; "She seemed ready to agree to everything that Alice said."³¹ Her manner was patronizing and gregarious, and her contributions to the conversation were mostly axiomatical adages. "Oh, 'tis love that makes the world go round!" She stated, expansively, and then contradicting her own behavior with a following comment, "Be what you would seem to be."³²

The role of the Duchess was played by a man in the American Reportory's version of 1947. The director's intent, in thus casting the part, was to emphasize the grotesque quality of the character. The theory was a reasonable one, but in amateur productions it might be difficult to secure even the minimum number of men required by the "Alice" script.

³⁰ Green, op. cit., p. 58.

³¹ Carroll, Alice's Adventures in Wonderland, op. cit., p. 132.

³² Le Gallienne and Friebe, op. cit., pp. 61-63.

The Duchess could be played by an actress whose voice and movements could project a lack of femininity. The actress who takes the part should particularly emphasize the dual nature of the Duchess, and should have the capacity for a raucous, uninhibited characterization.

The cook in the "Pig and Pepper" episode supplies much of the background of clatter and confusion which is necessary to the atmosphere of the kitchen.

THE CHESHIRE CAT

Charles Dodgson was born in Cheshire County, England. For many years, the health of the young ladies in that county had been drunk to the toast of "The Cheshire Cats!"³³ The Cheshire Cat in the Alice story appears to be peculiarly masculine, however. His elusive appearances contribute to the mood of fantasy in the play, and he provided a clear emphatic comment upon all the creatures of Wonderland. "We're all mad here," he said to Alice. "You must be or you wouldn't have come here."³⁴

The Cheshire Cat may be included in the production as a unit of scenery, with an actor from the company supplying the voice. "The Cheshire Cat who appears and disappears is

³³ Green, op. cit., p. 76.

³⁴ Le Gallienne and Friebus, op. cit., p. 43.

merely painted on a drop illuminated from behind", wrote the drama critic reviewing the American Repertory's production of 1947."³⁵

THE MAD TEA PARTY

At Christ Church, dinner was always served at five o'clock in the great dining hall. The Reverend Dodgson always took his meal at one table, with the same small group of men. The meal was served indifferently and often dragged on interminably. Collingwood, Dodgson's nephew and biographer, inferred that the Mad Hatter was inspired by a member of his uncle's dinner group. The dialogue for the tea party also might have found its beginnings there, for it contained elements of the drowsy boredom and the irrelevant remarks that occur at a table after everyone has exhausted his supply of polite dinner conversation.

The characterizations of the Mad Hatter, and the March Hare, were clearly and concisely defined by the Cheshire Cat. "They're both mad," he said.³⁶ Their madness seemed founded upon a framework of logic, however, as was revealed in such statements as, "It's very easy to take more than

³⁵ Joseph Wood Krutch, *Nation*, 164:494, April 26, 1947.

³⁶ Le Gallienne, *op. cit.*, p. 43.

nothing."³⁷ Alice found conversing with the pair "dreadfully puzzling", for their remarks "...seemed to her to have no sort of meaning in it, and yet it was certainly English."³⁸

The Dormouse was alternately a cushion on which the Hatter and Hare leaned, and a reluctant story-teller, whom everyone interrupted. Whenever the dormouse became bored with his fellow companions, he quietly retreated into the refuge of sleep.

The Tea Party scene was one of Dodgson's major additions to his story when preparing it for publication. The pungency of the dialogue distinguished it from the more episodic events of the original dialogue. The author was a master of the pun, the well turned phrase, and the element of timing. He imbued the Hatter with these talents, and created the bland uninhibited Hare as his foil. The actors who fill the roles should be cognizant of the teamwork required between them, both in the "tea" scene and the trial.

The director, in casting the three roles, should seek an interesting variety of voice levels and qualities. Although the trio was originally comprised of all men, a girl might fill the role of the dormouse. If she were small,

³⁷ Ibid., p. 46.

³⁸ Carroll, Alice's Adventures in Wonderland, op. cit., p. 93.

the business which calls for the Hatter and the Hare to place her head-downwards into the teapot could be an effective ending to the scene.

THE GRYPHON AND THE MOCK TURTLE

The author, in the original manuscript which he gave to Alice Liddell, included an illustration of the Gryphon. It was meant to serve a definite purpose, for the author wrote, "If you don't know what a Gryphon is, look at the picture." The idea for the gryphon was probably derived from "gryfon", or "griffin", which is described as a "fabled animal with the body and legs of a lion, wings and beak of an eagle."³⁹

Dodgson's Gryphon was a lazy, mildly contentious creature, and his dialogue indicated that he might speak with a cockney accent. His melancholy friend, the Mock Turtle, was the author's own invention.

"I don't even know what a Mock Turtle is," said Alice.
 "It's the thing Mock Turtle Soup is made from,"
 answered the Queen.⁴⁰

The Mock Turtle was characterized as one of those beings who enjoyed possessing a great sorrow. He punctuated his speeches with long, hollow sighs and choking sobs.

³⁹ William Dodge Lewis, The Winston Dictionary.

⁴⁰ Carroll, Alice's Adventures in Wonderland, op. cit., p. 125.

THE KING AND QUEEN OF HEARTS.

In the latter half of the first act, an element of pagentry was achieved with the various characters whom Dodgson derived from the suites of playing cards. The Queen of Hearts was the dominating force among these and the other creatures who were introduced or entered into the croquet game and the trial.

If Alice was an aspect of the young Victoria, the Queen of Hearts presented a view of "...the imposing lady who was 'not Amused'...the social equivalent of 'Off with his head'".⁴¹ Dodgson pictured the Queen as "...a sort of embodiment of ungovernable passion, a blind and aimless Fury".⁴² She was evidently meant to be the culmination of the antagonistic forces in the story.

The King of Hearts appears as a direct contrast to his spouse. He is an ineffectual, mild tempered man. His stage characterization contains a good opportunity for comedy, since he embodies the essence of the dominated husband. Even at the trial, he is not the real power on the throne. Although he conducts the business against the Knave of Hearts, it is the Queen's silent, glowering threat which motivates

⁴¹ Lennon, op. cit., p. 7

⁴² Ibid., p. 121.

the scene.

Some of the pageantry secured by the use of the card characters in stage pictures must of necessity be sacrificed for a touring production. Two soldiers can also do the work of the four that are demanded by the script. Costume changes should be so arranged as to allow for the cards being cast from characters who appear earlier in Act One. The gardeners are an excellent example of this casting system; they may be cast from the Mouse, the Dodo, and the Duck. Their speeches suggest cockney accents, which will aid in disguising their voices.

THE RED QUEEN

Dodgson, in a later discussion of the three queens which appear in the two books, wrote, "Each, of course, had to preserve, through all her eccentricities, a certain queenly dignity. That was essential".⁴³ The Red Queen, like the Queen of Hearts, he pictures as a type of Fury.

"...Her passion must be cold and calm; she must be formal and strict, yet not unkindly; pedantic to the teenth degree, the concentrated essence of all governesses!"⁴⁴ Within the chess framework of the story, the Red Chessmen represented the stronger antagonists, and the Red Chess Queen

⁴⁴ Green, op. cit., p. 81

⁴⁵ Loc. cit.

was their driving force. Physically, she should appear tall and stiffly erect; her slenderness should be in marked contrast to the other Queens. Her voice should be precise and controlled. The director might cast her from the cook in the first act.

THE WHITE CHESS QUEEN

The author fancied the White Queen to be "...gentle, stupid, fat and pale; helpless as an infant; and with a slow, maundering, bewildered air about her just suggesting imbecility, but never quite passing into it...".⁴⁵ If the White Queen, together with the other two Queens, suggested another aspect of the reigning Victoria, the immaturity of the character was not meant to slander England's Queen. Even in old age, Victoria never progressed in ethics and statesmanship beyond the notion of personal virtue which her governess had taught her in childhood.

Eva Le Gallienne chose to play the White Queen in her production of 1932, and again in 1947. The lines which Dodgson gave the character may explain Miss Le Gallienne's choice; they contain some of the author's best sense of dramatic timing, they extoll his philosophy of living backwards, in such compact phrases as the rule for jam every other day;

⁴⁵ Loc. cit.

"Jam tomorrow and jam yesterday but never jam today".

TWEEDLE DEE AND TWEEDLE DUMM

Alice came upon two fat little men standing under a tree; "they looked so exactly like a couple of great school-boys".⁴⁶

During the seven years between the Wonderland story and its sequel, the author and his work changed in emotional tone. "The time has come," the Walrus said, "to talk of many things."⁴⁷ From an inherent sadness, the author had progressed to the contrariness of thwarted idealism. His characters changed as a result. The lachrymose Mock Turtle and the mildly antagonistic Gryphon became the furious, belligerent, identical brothers.

From the Le Gallienne script, much of the conflict between the brothers has been deleted, and their chief contribution to the play became their recitation of the poem, "The Walrus and the Carpenter". The Le Gallienne version introduced the Walrus and the Carpenter as puppets which accompanied the action of the twins' recital. The first operetta added a dance of the oysters. Yet the lines of the poem have become famous enough to stand alone. For a touring production, the

⁴⁶ Le Gallienne and Friebus, op. cit., p. 104.

⁴⁷ Ibid., p. 99.

director could rely upon the energies of the Tweedles to project the word pictures, thus eliminating the addition of actors and scenery for the Walrus and Carpenter scene.

In casting the Tweedle brother, some care should be taken in obtaining actors for the roles who are of the same height and build. Costuming and make-up could be relied upon to complete their identical sameness.

HUMPTY DUMPTY

The White Chess Queen melted into the bleeting old sheep, from whom Alice purchased an egg. But in the flow of things in Looking Glass Country, the egg escaped her and grew into the over-size Humpty-Dumpty. He sat upon his precarious pedestal, imbued with the human weakness of vanity and possessed by his own evaluation of his importance to the scheme of things. Although the snobbish creature was still affable despite his having spoken to a king, he was "...pathetic in his absurdity because his fall was so close..."⁴⁸

One commentator upon his characterization compared him to the early "Chaplinesque comic hero," who had "...his moment of strutting before his girl, only to suffer the eventual catastrophe".⁴⁹

⁴⁸ Lennon, op. cit., p. 336.

⁴⁹ Loc. cit.

Alice's comment upon his character was, simply, "Of all the unsatisfactory people I've ever met!"⁵⁰

The actor who plays Humpty Dumpty would be encased in the large egg-shell. Only his voice and his hands could be used as instruments of expression. The director should cast the role accordingly.

THE WHITE KNIGHT

Although the White Knight was believed to have been suggested by a comic knight called Hudibras, the hero of a seventeenth century was his "own invention". The author inferred that his primary reason for including the Knight in the story was to provide a speaker for the poem, "The Aged, Aged, Aged Man."

Mr. Dodgson was left-handed, and the White Knight was "...the apotheosis of a left-handed man in a right-handed world".⁵¹ Many commentators on the "Alice" books have considered the character to be endowed with a certain moral grandeur. He has been compared to the Victorian scientist, who was felt to have invented a new kind of Roman virtue. "...Earnestly, patiently, carefully...without sensuality, without self-seeking, without claiming any but a

⁵⁰ Le Gallienne and Friebus, op. cit., p. 118.

⁵¹ Lennon, op. cit., p. 12.

fragment of knowledge, ...", he went on labouring at his absurd but fruitful conceptions.⁵²

Some productions have deleted the character of the White Knight. To omit him is to deny Alice her one friend in Looking Glass Land, for he was the only character there with any "...sweetness of temper", and only he had the "sense of courtesy" to help Alice find her way across the chessboard of the story.

The role of the White Knight, with his warmth, his blundering good intentions, his ridiculous attempts at riding and his humorous dialogue, should be one of the outstanding characterizations in the second act of the play. It should never be cut; it should always be cast and directed with extreme care.

DOUBLE CASTING

Through an analysis of the characters in the Eva Le Gallienne and Florida Friebus adaptation of Alice in Wonderland, the director concluded that the play could be produced and toured with a cast of twenty actors and actresses. This could be accomplished by cutting three of the forty-nine characters from the Le Gallienne and Friebus script, and by utilizing a system of double casting.

⁵² William Empson, Some Aspects of the Pastoral (London: Chatto and Windus, 1935), p. 335.

The first act of the play would require the entire cast of twenty, which would include thirteen men and seven women. Of the thirteen men, seven would be required to fill the seven major roles in Act I, which are the White Rabbit, the Mad Hatter, the March Hare, the King of Hearts, the Knave of Hearts, the Mock Turtle and the Gryphon. The six remaining men would each be cast in two minor roles. The Mouse, the Dodo and the Duck could become the three gardeners; the caterpillar could double as the executioner; and the Fish and Frog Footman could become two of the soldiers. The other two, required in the script, would be cut.

The seven women in the cast could be divided into those four necessary to fill the roles of Alice, the Duchess, the Dormouse, and the Queen of Hearts; the remaining three could be cast as the (1) The Lory and a page; (2) the eaglet and a page; and (3) the cook.

The members of the Caucus Race would all be required to make a second change back to their bird costumes, in order that they might appear as the jury at the trial.

The characters for the second act would be cast from the actors and actresses appearing in the first act. Three women would be needed. The cook might become the Red Queen; the Duchess, the White Queen; the Queen of Hearts, the Old Sheep; the Mock Turtle and the Gryphon could appear again as the Tweedle brothers; the Knave of Hearts, as Humpty Dumpty, and the King of Hearts, as the White Knight. The remainder

of the first act cast could be used in the minor roles of the second act. No double casting within the last act would be necessary.

The above suggestions are elastic in nature; casting always depends largely upon the personalities and the capacities of the actors involved.

CHAPTER III

THE DIRECTOR'S APPROACH AND

PHILOSOPHY TO A

TOURING PRODUCTION OF ALICE IN WONDERLAND

An escape into the fantastic was the basic theme which Lewis Carroll employed in both Alice's Adventures in Wonderland and Through the Looking Glass. It was a theme derived from the author's unconscious revolt against the accepted conventions and standards of behavior in his day. Under the guise of fantasy, he was able to comment upon the ephemerality and unimportance of those things most cherished by society. As a result, his social criticism was present by implication.

In their stage adaptation of the books, Eva Le Gallienne and Florida Friebus retained the primary essence of bizarre fantasy.

The foremost responsibility of the director, in approaching a production of the script, would be to convey the atmosphere of nonsensical unreality which existed in Wonderland and Looking Glass Country.

Mr. Dodgson's technique for calmly transferring his story from the real to the unreal was disarmingly simple. The opening paragraph of Alice's Adventures in Wonderland

established the protagonist, her age and temperament, the setting and the mood, and also introduced the white rabbit. By the second paragraph, Alice had popped "...down a large rabbit-hole under the hedge,"¹ and had begun her adventures.

In the sequel to Wonderland, the author utilized a looking glass to accomplish the same type of shift from reality to a dream world.

A stage adaptation of the two books, which would telescope parts of both into one unified dramatic form, necessitated only one of the above. Le Galliene and Friebus chose to use the Looking Glass, and Act I of the play begins with Alice entering Wonderland through the mirror over her drawing-room mantle.

She found herself in a great hall with doors all around, where she discovered a glass table with a tiny golden key lying upon it. The key fitted a door no more than eighteen inches high, through which Alice could see a lovely garden beyond, but through which she could not pass. In her various attempts to reach the beautiful garden, the more conscious conflicts of the story appeared. Actually, there was very little plot; the majority of Alice's adventures were connected by brief transitional passages. The most interesting elements of the story and the play were contained in the

¹ Lewis Carroll, Alice's Adventures' in Wonderland (New York: The Heritage Reprints, 1941), p. 5.

unusual characters which Alice met and the strange situations in which she found herself. Between Alice and the characters of the dream existed the more subtle conflicts of the story, with Alice obviously in the role of the protagonist. The chief antagonists appeared to be the mouse, with his professorial attitude towards Alice; the blue caterpillar, with his contradictory nature; and the "savage" Queen of Hearts. Practically all the other creatures, which Alice encountered during the first act could be aligned on the side of the antagonists.

The climax of the first act occurred at the end of the trial scene, when Alice abruptly interrupted the scene by exclaiming, "Who cares for you?...You're only a pack of cards!" The whole assemblage rose up indignantly and began advancing upon her. The director planned to heighten this climax by bringing down the first act curtain as Alice screamed, "half of fright and half of anger". She was to break the fourth wall of illusion by escaping across the footlights, through the audience, and out the back door of the house.

The second act was begun with Alice re-entering the action of the dream-play from the audience. The Le Gallienne Friebus script opened the second act with the Red Chess Queen's scene. Because of the predominance of dialogue over action in this scene, a ballet of chessmen could be inserted, as a more livelier beginning to the second part. Music from

the works of Handel could be used, and the dance could employ the formal moves of a chess game as its' basis.

Unlike the first story of Alice, the framework of the sequel was methodically planned. This part was adapted as the second act of the stage version. The principal characters represented chess pieces, and their moves were "...correctly worked out... in accordance with the laws of the game", stated the author, in his preface to Through the Looking Glass. The climax of the second part came with Alice's coronation and banquet.

The story ended happily, despite the strange, confusing events which terminated the festive scene.

The denouement was accomplished as Alice returned through the looking glass to the reality of her drawing room. If the director considered this final scene anti-climatic, he might use it as a curtain call.

Since the major portions of the play depended upon a progress of action from one episode to another, it was felt doubly necessary that the flow of scenes should be continuous. Various devices of stagecraft should be utilized, therefore, to provide the quickest possible scene changes.

APPEAL

The story of Alice's Adventures in Wonderland began as an impromptu tale, and the story-teller's sole intent seemed to be that of entertaining three young Victorian girls.

There was also an adult listener, who was as equally well entertained. During the years since the books were published, they have found favor among both children and adults. The author's knowledge of children and what entertained them may possibly explain the grotesque quality of his fantasy. Children seem to have been particularly attracted by that which was strange and bizarre in the adventures. The author's background as a mathematician contributed much of the chop-logic, the disguised philosophy and shrewed caricatures, which permeated his writings and captured adult interest. It was the intent of the director to utilize the several levels of appeal in the stories and to plan a stage production of Alice in Wonderland which would entertain both children and adults.

The mood of fantasy, the surprise elements in the unusual characters and situations, and the broad use of stage business, dances and songs were planned chiefly to retain the attention of the child. The dialogue, the satiric under tones, and the more subtle developments of characterization were intended for the adult.

One of the primary objectives of the stage adaptation of the "Alice" books, was to faithfully re-create the concepts of Lewis Carroll and Sir John Tenniel. The director selected the script adapted from Lewis Carroll by Eva Le Gallienne and Florida Friebus, because it used only Carroll's dialogue.

The adaptation included "... the most famous and best-loved scenes..." from the original story, merely arranging them to form a whole in accordance with the demands of stage presentation. Carroll's own flair for the dramatic; appeared when his story was stripped to the dialogue. His narrative and descriptive passages were referred to by the director as an inspiration for devising stage business.

John Tenniel's illustrations of the Carroll books are considered as being unsurpassed in the execution of the author's original pictorial concepts. The designs for mounting the stage production, therefore, were taken as closely as possible from Mr. Tenniel's illustrations. Since his drawings were reproduced in black and white, by the process of wood block engraving, an attempt has been made to retain the black and white scheme throughout the settings and in some of the costumes for the minor characters. His use of the pen and ink technique of drawing was studied, and an effort was made to reproduce the "cross-hatching" and the compact, linear quality which characterize his style. When color was introduced into the dream-sequences of the play, it was restricted to the basic reds, greens, yellows and blues which are to be found in playing cards. The only realistic color in the entire production was in Alice herself and in her room before the adventure began.

Since the production of Alice in Wonderland was to be toured, it was necessary that the director design a production

which would move compactly; and which would utilize as few cast and crew members as possible, without sacrificing the overall quality and unity of the production. The transportation of costumes and properties requires less space, less dismantling, and less man power than does scenery. They also adapt to different stage situations more easily.

Therefore, as a means of minimizing the necessity for scenery and stage-crews on the tour, the director planned to rely largely upon costumes, properties and the dressing of the stage with pictorial groupings of actors. Since lighting equipment also requires considerable space and care in being transported, the director planned to use an extremely simplified lighting plan which could be achieved with the equipment generally encountered in small theatre plants. A further use of costumes was planned as a means of reducing the size of the cast. Masks, make-ups and easily changed costumes were to be employed, which would permit the use of the system of double-casting suggested in the preceding chapter.

CHAPTER IV

THE DIRECTOR'S DESIGNS AND PLANS FOR MOUNTING THE TOURING PRODUCTION

INTRODUCTION

The staging of a unified production is one of the primary responsibilities of the director. It is therefore necessary that the director should project his concepts of the play into the mounting of the physical background for the production.

It was the director's conclusion, in the foregoing chapters, that the physical aspects of a production of Alice in Wonderland should attempt to remain faithful to Sir John Tenniel's illustrations of the original "Alice" stories. It was also the director's conclusion that the technical demands of the Le Gallienne and Friebus script could be reduced, and that simplified stagecraft and low cost materials could be successfully utilized in a tour of the production.

This chapter is devoted to the director's presentation of a director's designs and plans for mounting the touring production.

THE DESIGN AND CONSTRUCTION OF COSTUMES

If the costumes are to carry a majority of the responsibility for creating the atmosphere of the play, they should be unique and colorful. The costume details in Tenniel's illustrations provided a sufficient store of bizarre and unusual designs from which to draw. Their construction, however, presents a challenge. The following explanation of the costume plates will therefore include suggestions for the construction from inexpensive material, of the designs submitted.

The costume in which Tenniel drew Alice was typical of children's dress during the period between 1865 and 1880.¹ The heroine of the play, Alice, was the only real person in the unreal adventures, and the conventionality of her costume should convey the contrast.

The bodice of her gown was cut on the most basic lines; the sleeves were puffed; and the skirt appeared to be full-circular in cut, and it was gathered at the waist. Three bands of black ribbon were used as trim around the bottom of the skirt. Light blue broadcloth would be an excellent choice of color and material for the blonde heroine. The apron, or pinafore, could be of white organdy, and should contain pockets for the many

¹Fairfax Proudfit Walkup, Dressing the Part (New York: Appleton-Century-Crofts, Inc., 1950), p.308.

hand properties which Alice carried. A black hair ribbon, ruffled petticoats, pantalets, white cotton hose and black slippers with ankle straps would complete the heroine's ensemble.

The White Rabbit made his first appearance in the dapper daytime attire of an English Gentleman during the 1870's. He wore a black and white checked version of the sack coat, which had superceded the frock coat in favor. His costume also included a high starched collar, a plaid stock, and a waistcoat. His accessories were an umbrella and a large watch in his waistcoat pocket; later he appeared with white kid gloves and a fan. Since Tenniel retained the rabbit's legs and feet, as well as his head, these animal features should be reproduced as faithfully as is possible. White fur cloth, at \$3.75 per yard, may be obtained from costume supply houses. For the trousers, or animal part of the costume, a jodphur pattern cut with feet would create the side flare which is peculiar to a rabbit's anatomy. The head should also be reproduced in the fur cloth, with pink satin or brocade being used as the inner part of the ears. The pink might be repeated in the waistcoat.

The rabbit's tunic for the trial scene consisted of two large squares of white, stiffened material which

were joined at the shoulders with red satin bows. His ruff could be duplicated by folding a 6" band of crinoline into loops and tucking them, top and bottom", to a neckband.²

The rabbit's costume change consists of removing his coat and donning the tunic and ruff.

Both Dodgson and Tenniel drew the mouse realistically. The director took the prerogative of adapting his costume into an 1860 cutaway,³ a starched collar and a stock, and a vest, (See Figure 4). The long tail, which motivated the mouse's recitation of his long and sad tale, could be sewn to the rear of the vest. The trousers could be full, with elastic at the waist and ankles. The entire costume could be executed in different shapes and textures of grey material. Flannel inner-lining would be especially applicable and inexpensive.

The Dodo presented a challenge to the costumer. His head demanded reproduction in the paper-mache technique. The body of the actor was enclosed in a cloak-like garment, which could be stretched over a wire frame to accomplish the hunched-back appearance of the bird. Bloomers, held at the knee with elastic, were devised to cover the actor's limbs. The claw details were to be worn in the manner of stockings. The

² Walk up, op. cit., p. 169.

³ Ibid., p. 283.

actors hands were left free under the wings like apertures of the cloak. Plumes were added as tail feathers. The entire costume was painted in black and white, in the manner suggested in Figure 5.

The Lory's costume was designed in the pastel colors suggested by the Easter egg from which she supposedly originated. The eaglet's color scheme was derived from soft yellow associated with that species of young bird. Both costumes consisted of short, ruffled smocks, knee length bloomers, and head pieces. On their backs, and fastened to their arms, the actresses were to wear stiff, cloak-like garments which would suggest the wings of the bird-like creatures.

The duck's attire was suggested by the boating costumes for which the Reverends Dodgson and Duckworth had doffed their clericals on the memorable day of the picnic in 1862. The duck, while retaining his webbed feet and beaked head dress; could effect white flannel trousers, a blazer jacket, and a white straw hat.

During the 18th century, the styles of Louis XIV and Louis XV were adopted and remained the more or less standard dress for servants throughout the 19th century.⁴ The frog and fish footmen in frock coats, knee breeches, vests and powdered wigs. The frog livery might be predominately green and

⁴ Walk up, op. cit.,.

gold; the fish might wear red and white livery.

In the original text, the author mentioned the caterpillar as being blue. A soft-textured, blue-green velveteen would be the ideal material for his costume, but a less expensive cotton flanelette could be dyed the required color and would suffice. The tiered, puffy appearance of tenniel's caterpillar could be achieved by cutting a very large-sized garment from a child's one-piece pajama pattern. Elastic could then be inserted every twelve inches around the torso and legs. The oriental feeling in the costume was further enhanced by a close-fitting headdress, yard-wide sleeves and shoes with curled toes. Large buttons down his front and blue face make up completed the stylization of the character.

The cook also wears the servant's garb adapted during the 18th century. Gray was the usual color for servant's dresses; her over-size mobcap and apron could be of white muslin.

Although the duchess of Ciarinthia and Tyrol lived during the 14th century, Quinten Massys painted her in the fashions of his times, which was the 15th century. Tenniel borrowed the Duchess, including her costume details, from Massys' portrait. The headgear which the Duchess wore has been identified as the "heart-shaped headdress",⁵ which combined a variation of the 15th century Hennin with the elaborate

⁵ Walkup, op. cit., p. 134.

Crespin and Caul of the preceding century. It could be constructed on a buckram base, with a roll of simulated ermine as the trim. False hair could be padded underneath the gold net caul. A thin veil is draped over the headdress and down the back. The Duchess' gown was a version of the Renaissance Houppeland, belted high, with wide fur-trimmed pendant sleeves, a high neck, and a full, circular skirt with a long train. The costume could be reproduced by stenciling the floral pattern on burlap, an inexpensive material which takes on a richness under stage lights. The costume might be executed in greens and golds. The essence of the characters in the tea party was their madness. Costumes should contribute to this illusion. The director placed the March Hare in the knee breeches, waistcoat and frock coat of the late eighteenth century. A combination of striped and flowered materials in bright yellow-gold and light reds was suggested for the costume. The Mad Hatter's trousers and vest were duplicated in the bold black and white squares indicated by Tenniel. His costume, especially his over sized, black top-hat, was reminiscent of the early nineteenth century fashions. The director created the dormouse in a soft, grey flannelette costume with a white under-belly.

The Gryphon presented another challenge in the execution of Tenniel's original concept. Gold colored plush was suggested for the tight fitting trousers, attached felt and yarn-tufted tail. The bodice and sleeves were comprised of

gilded muslin triangle's which were sewn onto a muslin under shirt. Wired Wing structures, covered with gilded cheese-cloth were to be attached to a shower harness. The costume was completed by a gilded muslin headpiece.

The mock turtle also appeared to be a problem of construction. His shell could be made by stretching musline over an oval wire frame. The basic garment might be padded and quilted muslin. "Flippers", to cover the actor's hands, would be required. The head would necessitate duplication in paper mache⁶; a half mask might be substituted. Tenniel chose the early fashions of the 16th century as a basis for costumming the characters which Dodgson created from playing cards. The Queen of Hearts's costume could be traced to the women's fashions which prevailed during the first fifty years of the sixteenth century. She wore the wire framed "pyramidal hood"⁶ of the period, and her full circular skirt appeared to be arranged over a full earthingale. The King wore the type of long broad shouldered cloak with ermine revers in which Henry VIII is often pictured. The knave wore a version of the skirted doublet over full, knee-length bloomers.

The Chess Queens' costumes required rolls of padding to be sewn in tiers around the skirts. The rolls should contain

⁶ Walkup, op. cit., p. 150.

A light weight material, such as kapok. A long white shawl was important to the White Queen's stage business. The Red Queen's entire costume and make-up was red; the White Queen's was all white.

Tweedle Dee and Tweedle Dum require very rotund stomachs, which could best be achieved by including the padding between an inner and outer garment. The twins should be made to seem as identical as possible in their make-ups. Red hair spray is suggested.

The old sheep wears a simple wool robe, a mobcap and spectacles. Humpty Dumpty is considered a part of scenery construction.

The White Knight, as drawn by Tenniel, required a strange assortment of armor. This could be reproduced in one of the new plastics, such as celastic, if the budget would so permit. The Knight's horse would be comprised of the men carrying a framework between them. The horse should be frankly considered as a sham; his head could be sculptured in paper mache and his lower extremities by a framed blanket.



FIGURE 3
THE WHITE RABBIT





FIGURE 4
THE MOUSE



FIGURE 5
THE DODO

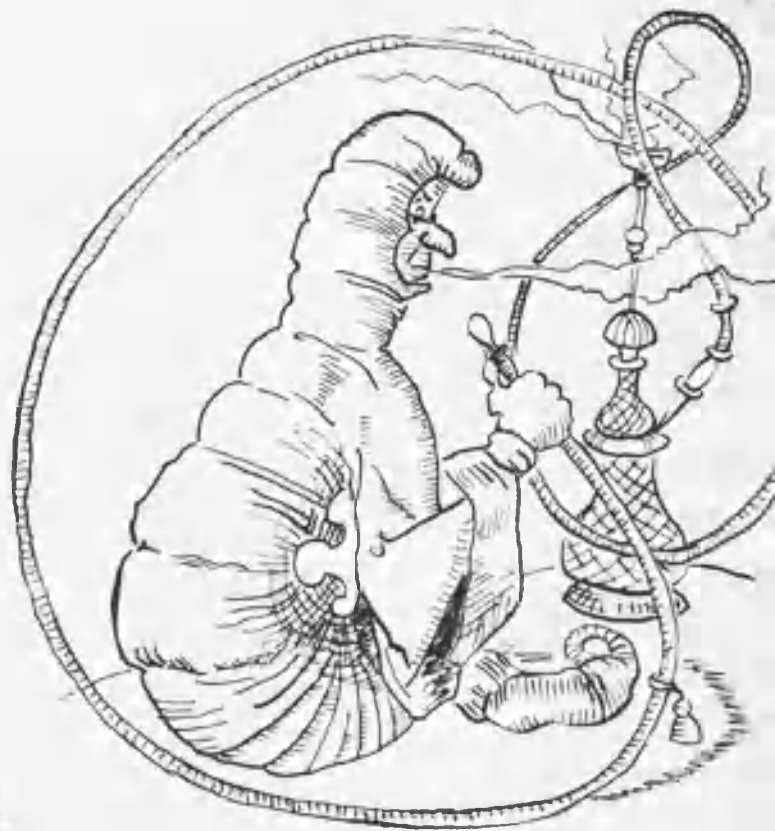
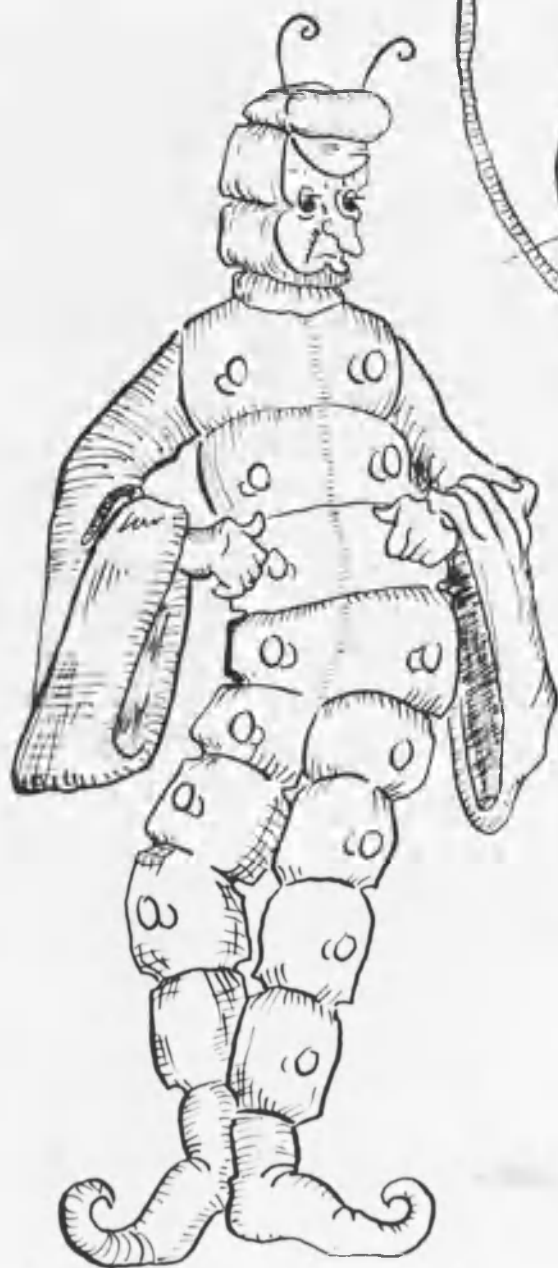


FIGURE 8
THE CATERPILLAR







FIGURE 11
THE DUCHESS





FIGURE 12
THE COOK

FIGURE 13
THE MARCH HARE



FIGURE 14
THE DORMOUSE





FIGURE 16
THE GRYPHON



FIGURE 17
THE MOCK TURTLE

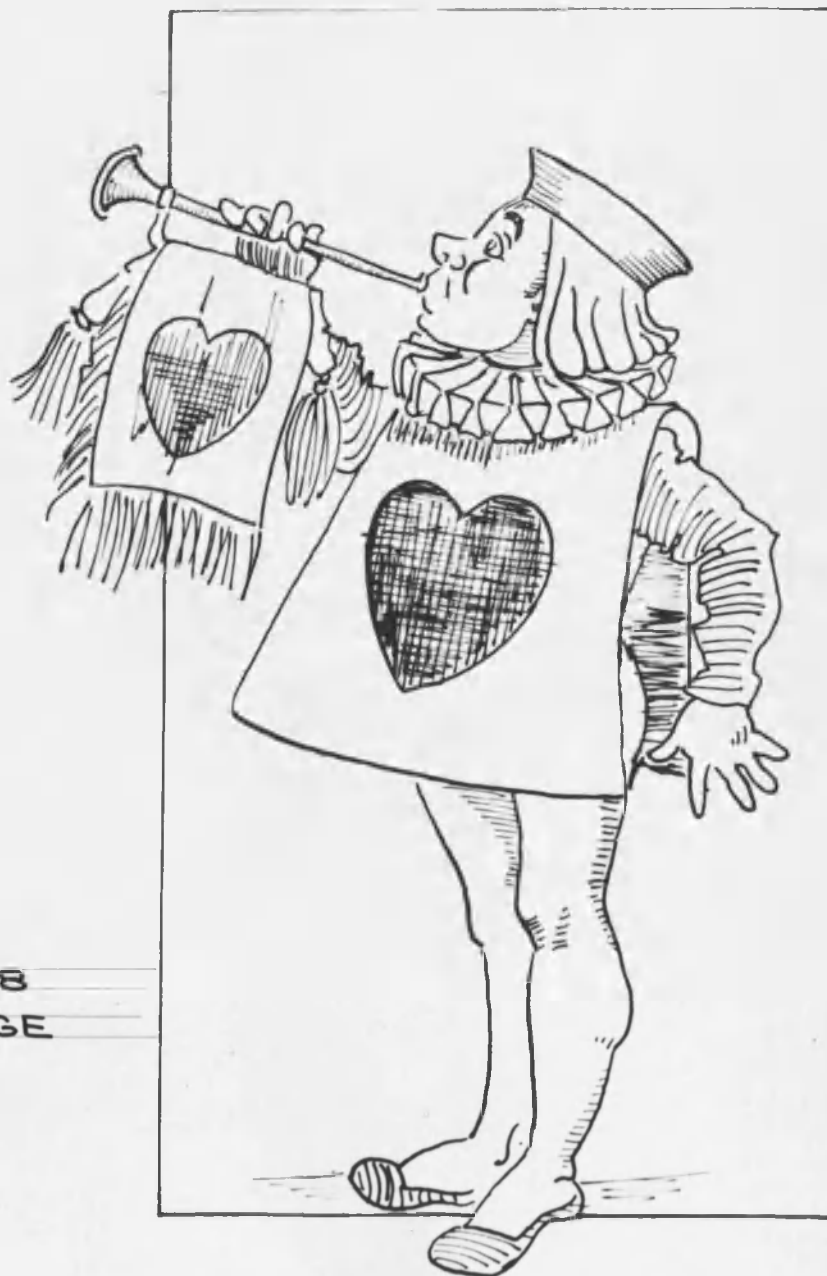


FIGURE 18
THE PAGE



FIGURE 19
THE KNAVE OF HEARTS



FIGURE 20
THE QUEEN OF HEARTS



FIGURE 21
THE KING OF HEARTS



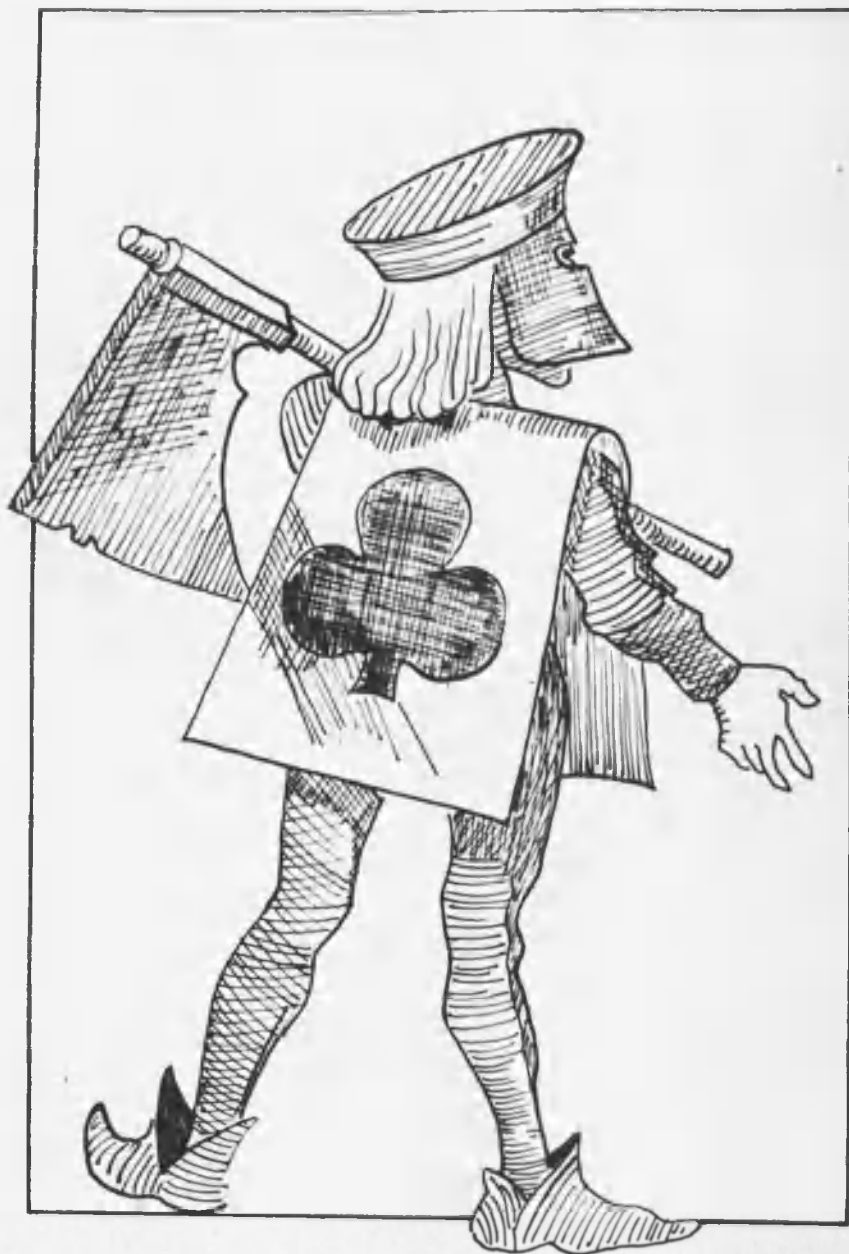


FIGURE 22
THE EXECUTIONER



FIGURE 23
THE RED CHESS QUEEN
AND
THE WHITE CHESS QUEEN



FIGURE 24
TWEEDLE DEE
AND
TWEEDLE DUM



FIGURE 25
HUMPTY DUMPTY
AND
THE OLD SHEEP

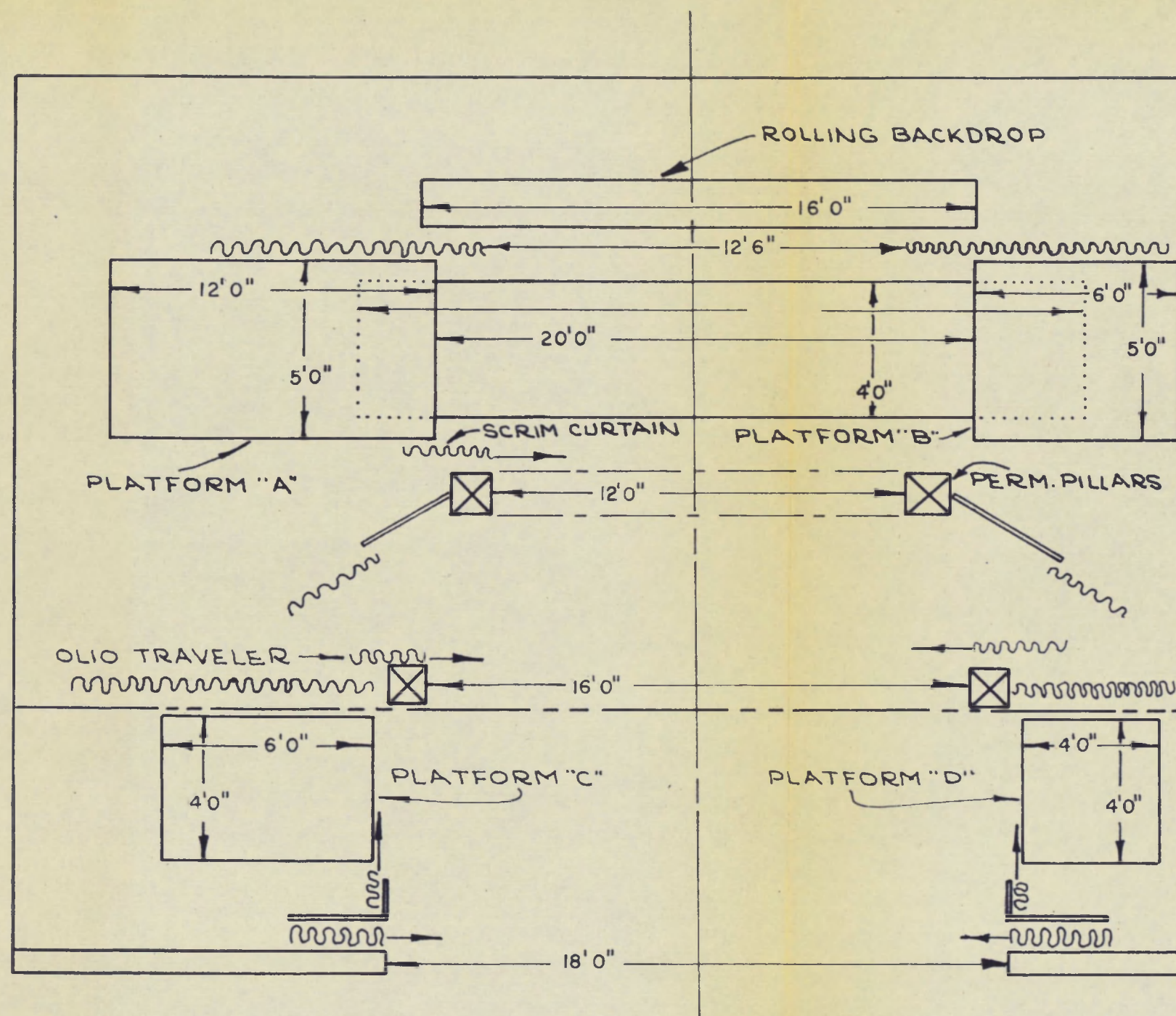


FIGURE 27
 "ALICE IN WONDERLAND"
 BASIC GROUND PLAN OF SET IN
 MINIMUM STAGE AREA

SCALE: 1/4"=1'

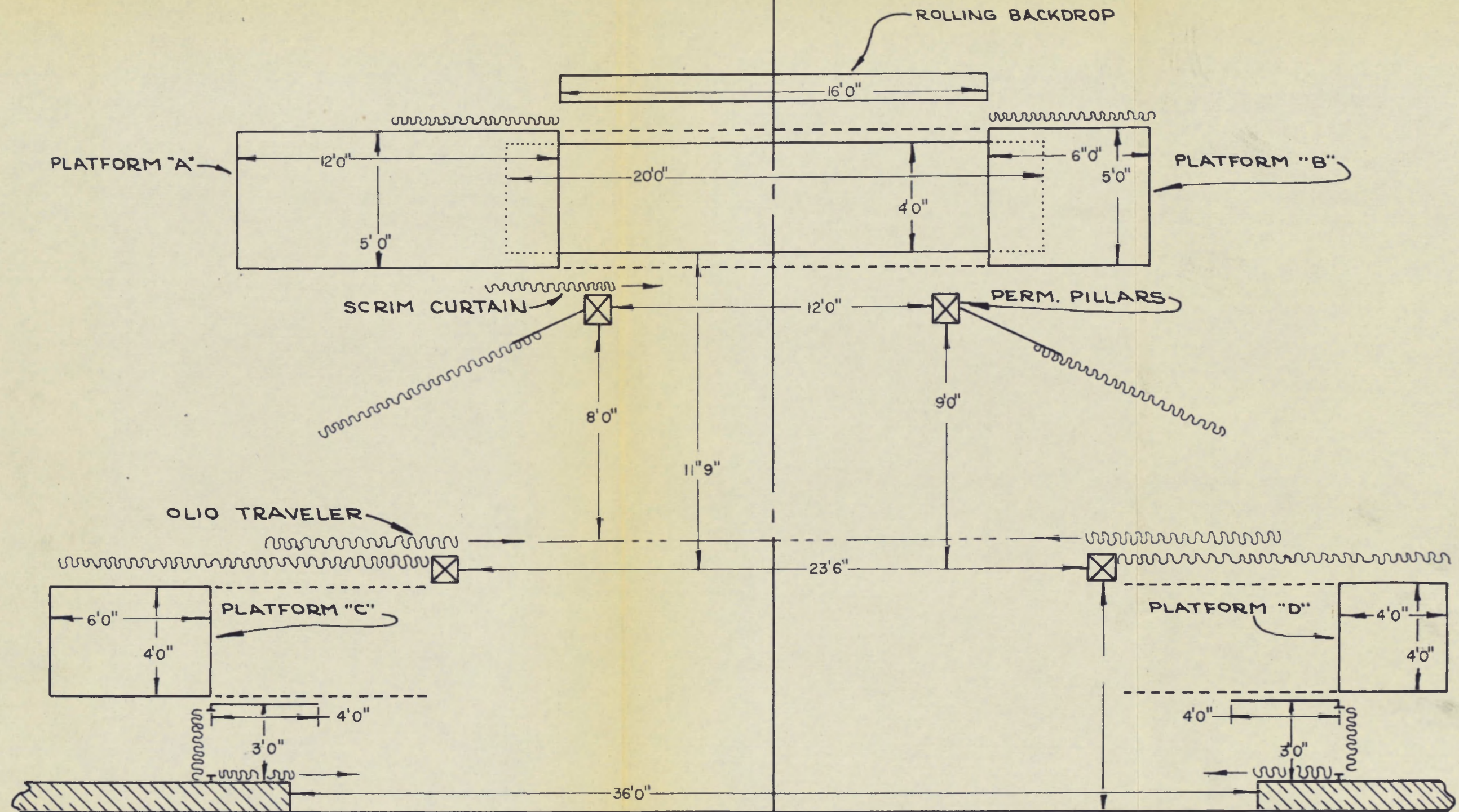


FIGURE 28
 "ALICE IN WONDERLAND"
 GROUND PLAN (BASIC) OF SET IN
 MAXIMUM STAGE AREA.

SCALE: 1/4" = 1'

FIGURE 29
THE POOL OF TEARS

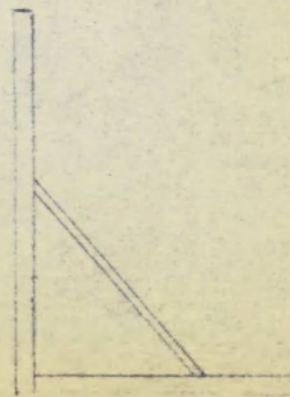
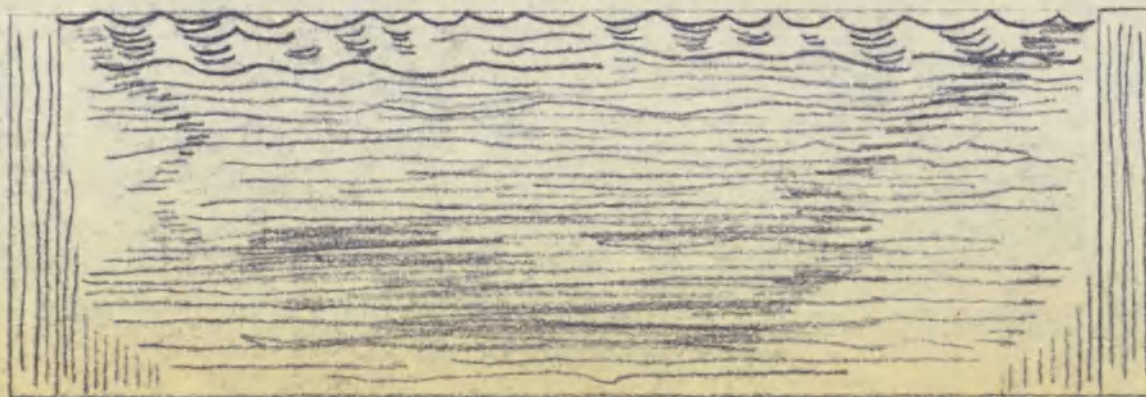
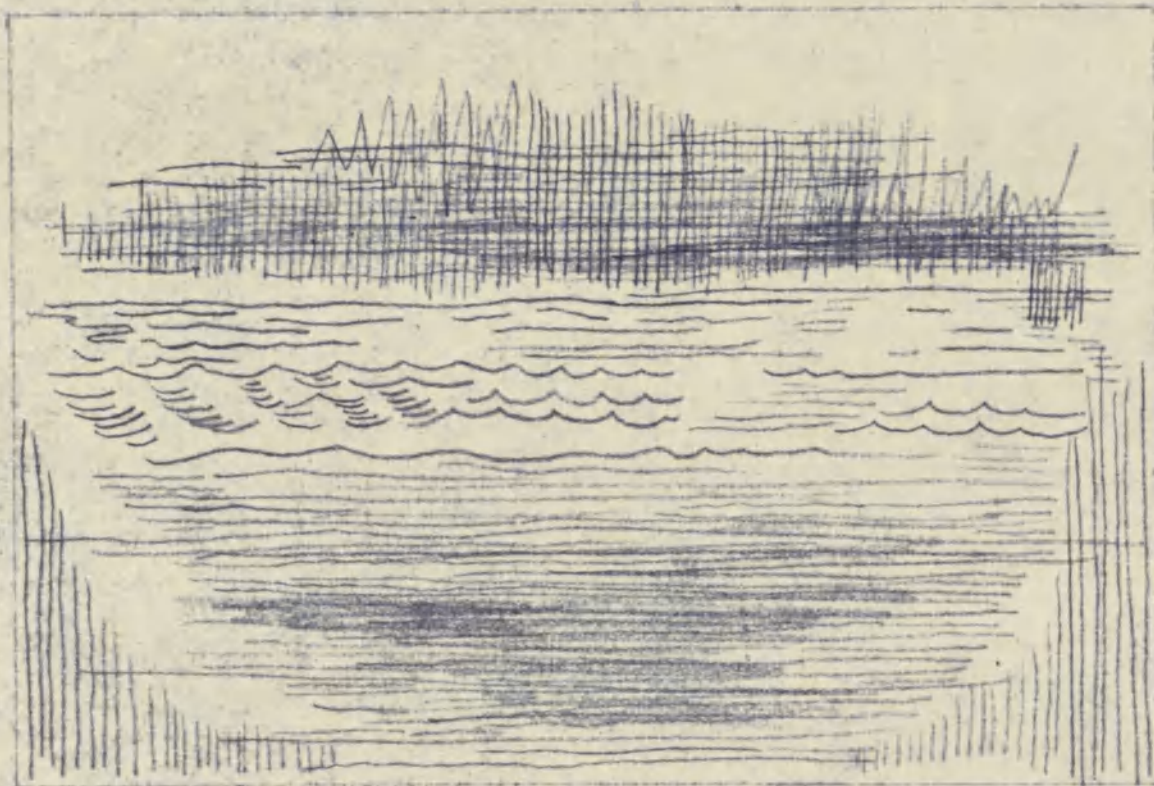




FIGURE 30
THE CAUCUS RACE

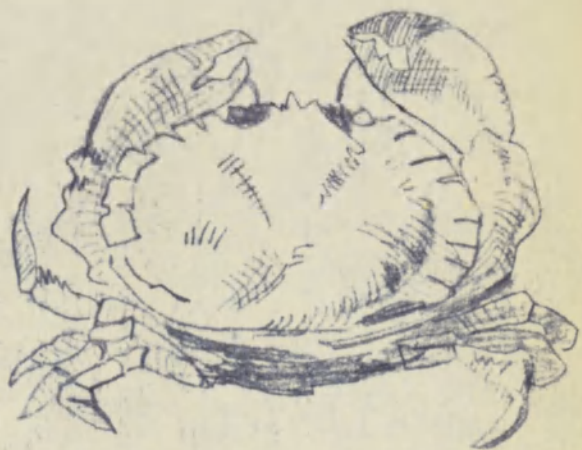




FIGURE 31
THE CATERPILLAR'S MUSHROOM



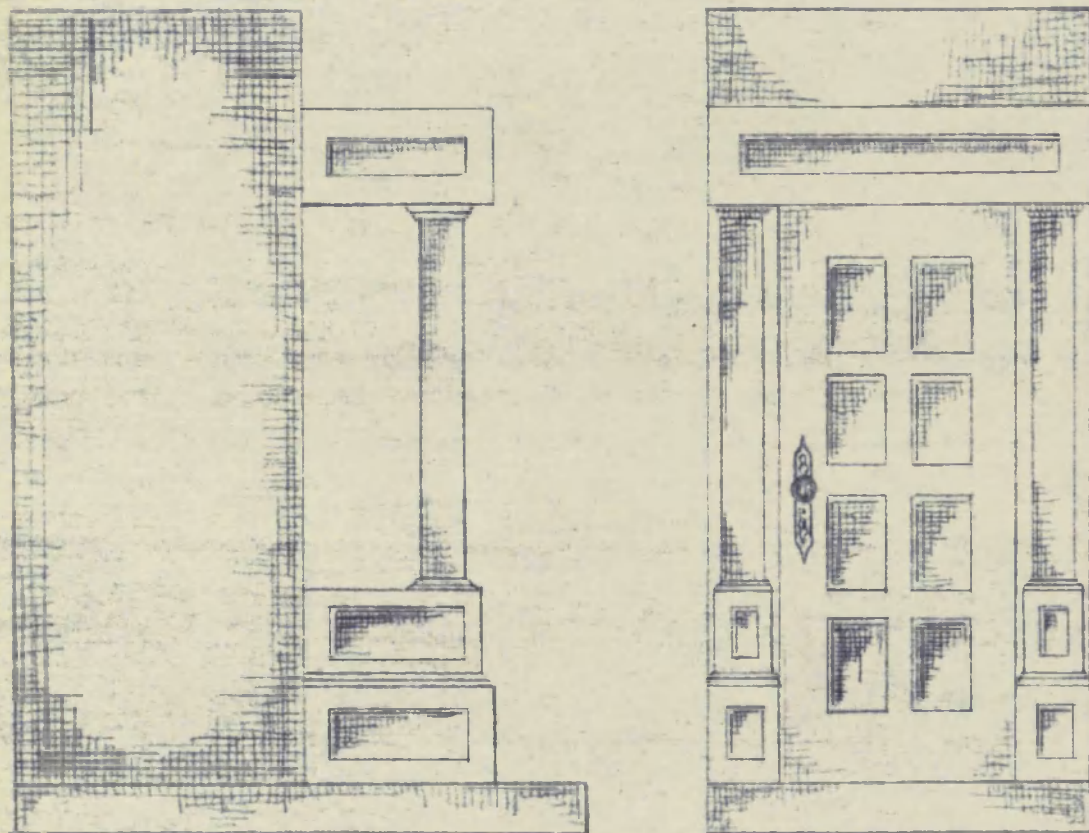


FIGURE 32

ENTRANCE TO THE DUCHESS' HOUSE

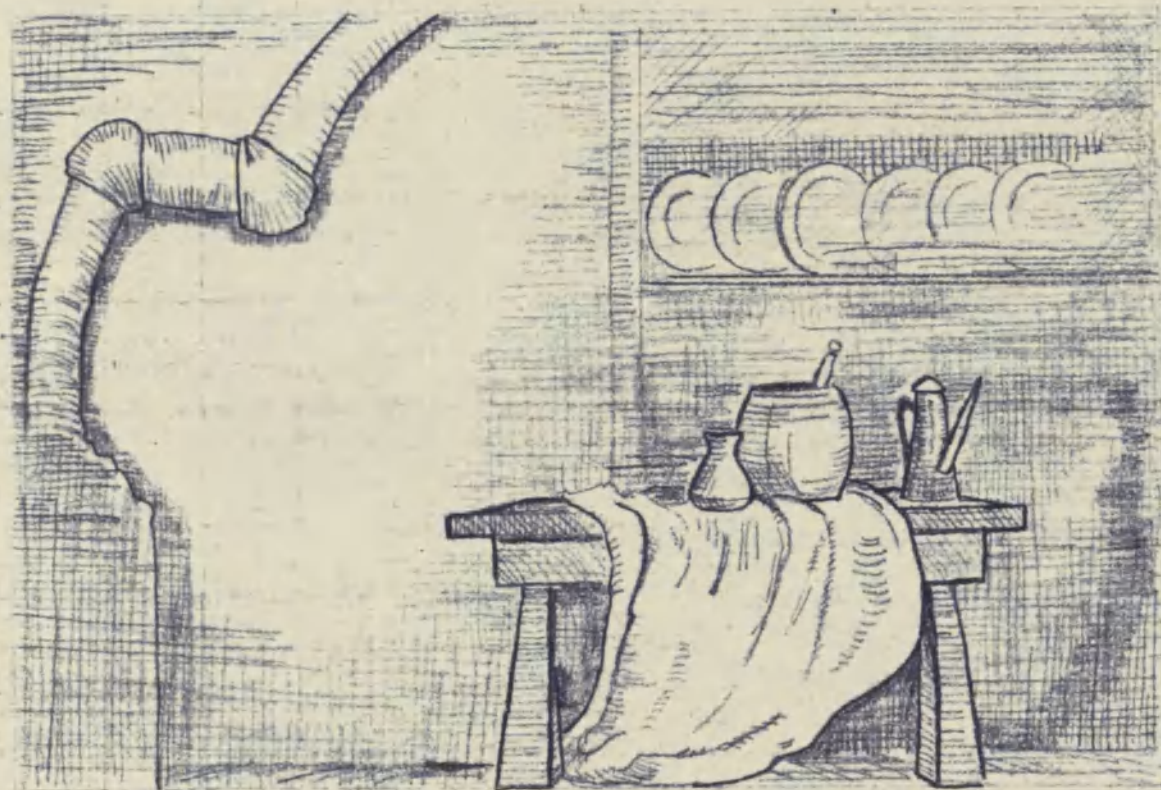


FIGURE 33
THE DUCHESS' KITCHEN

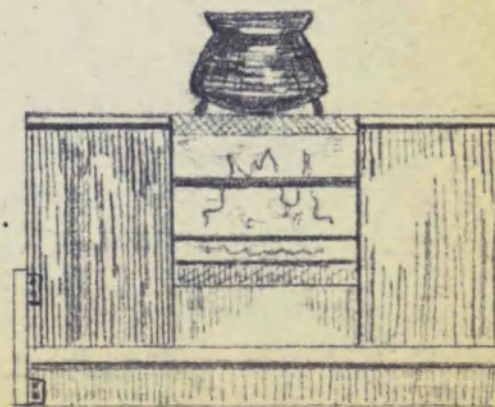




FIGURE 34

THE CHESHIRE CAT

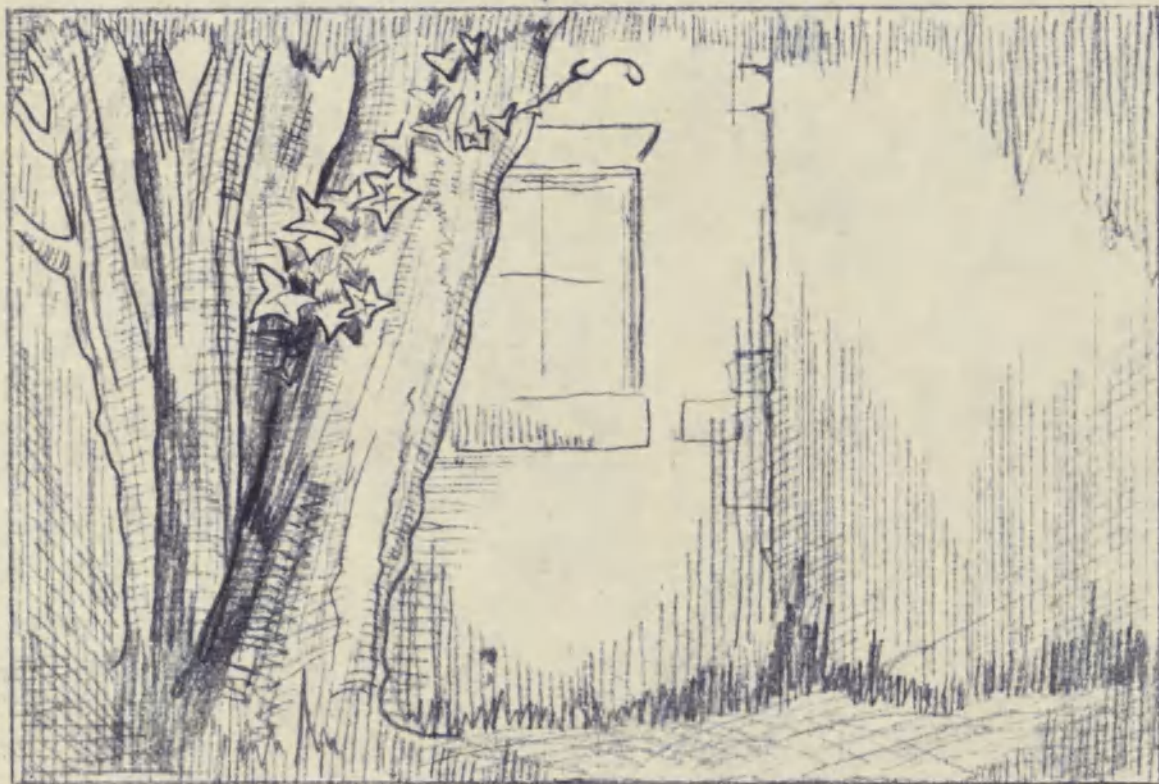
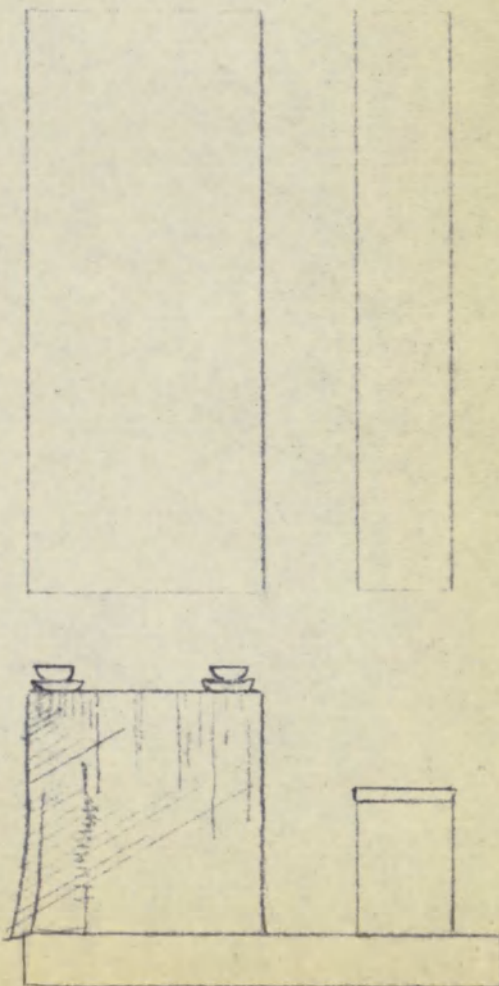


FIGURE 35
THE MAD TEA PARTY



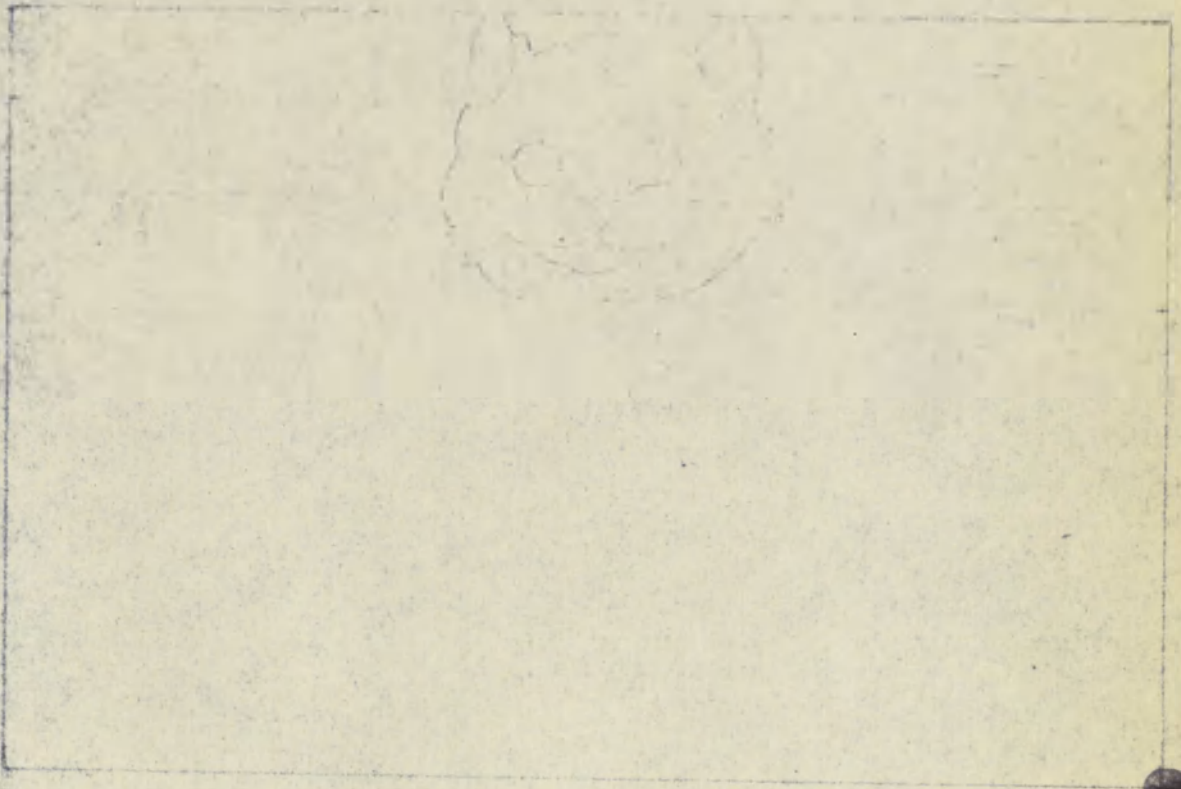


FIGURE 36
THE GARDEN

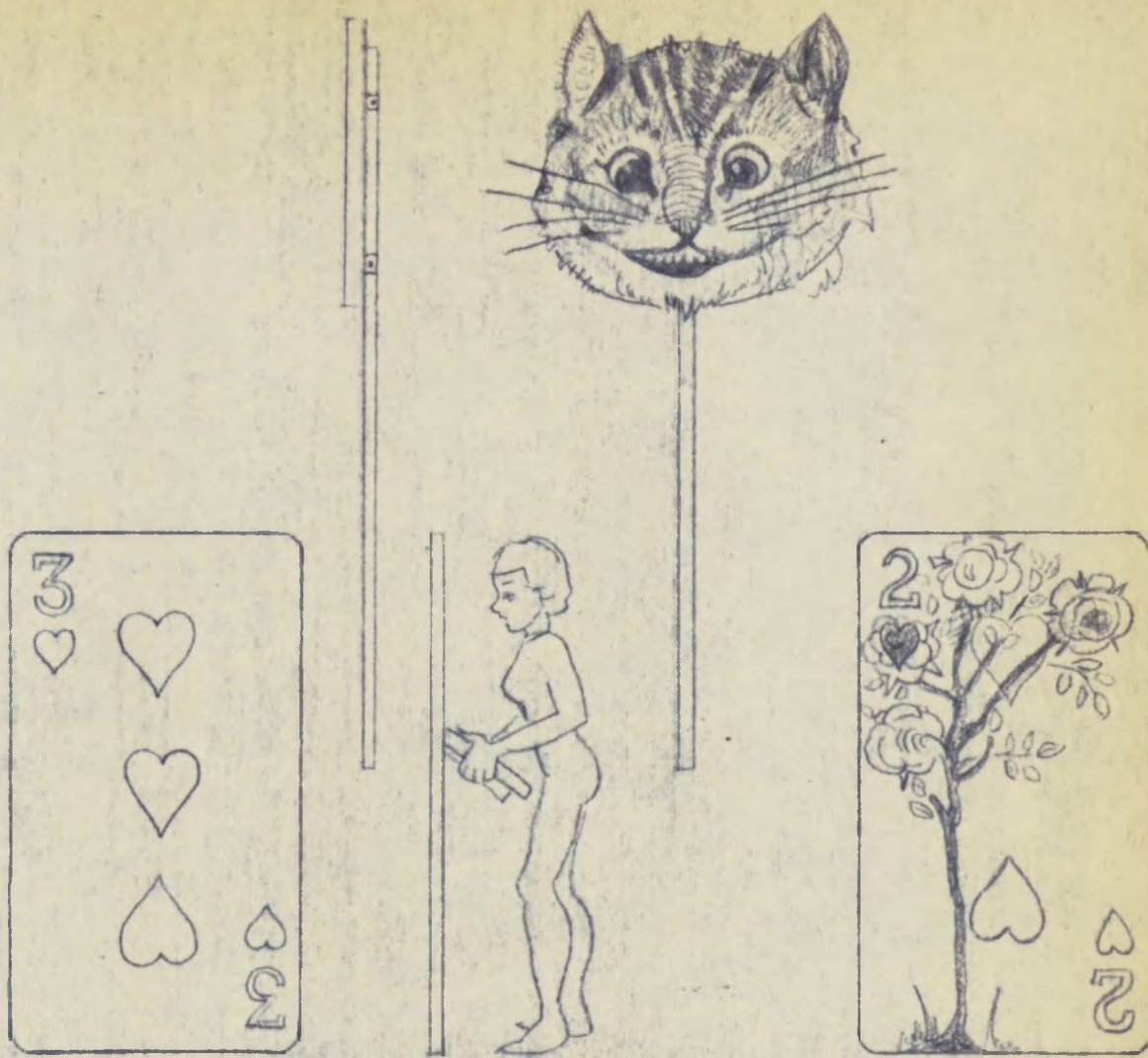


FIGURE 37
DETAIL OF CARDS
AND CHESHIRE CAT





FIGURE 38

"BY THE SEA" BACKDROP



FIGURE 39
THE TRIAL SCENE-DETAIL

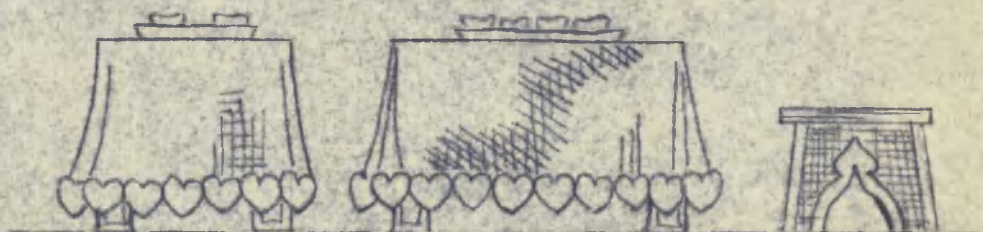
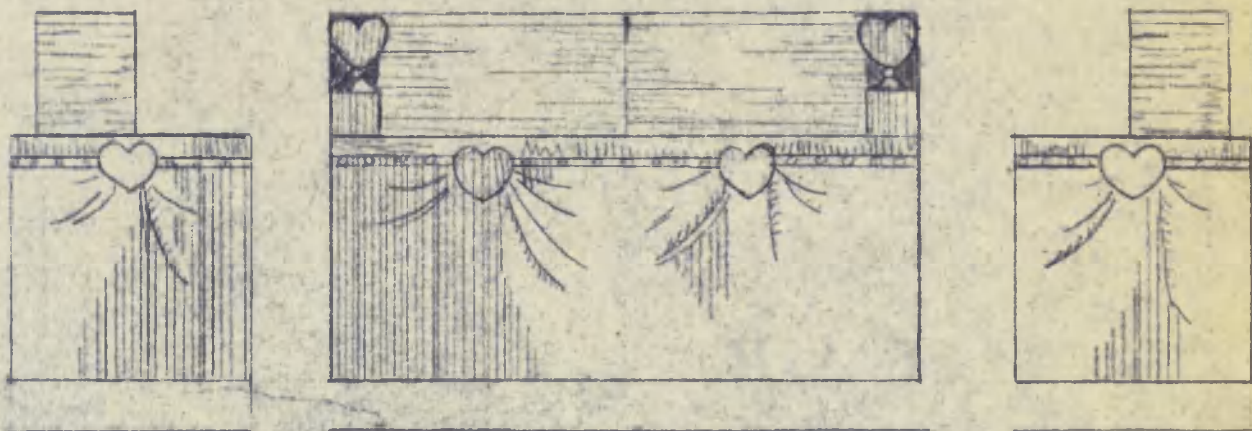
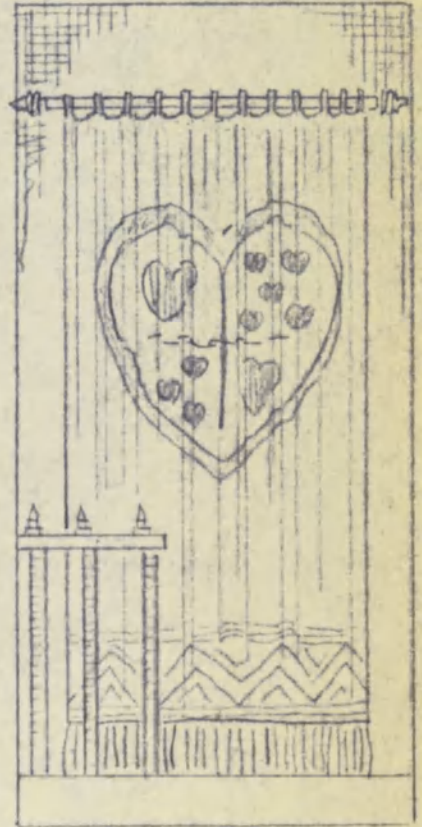
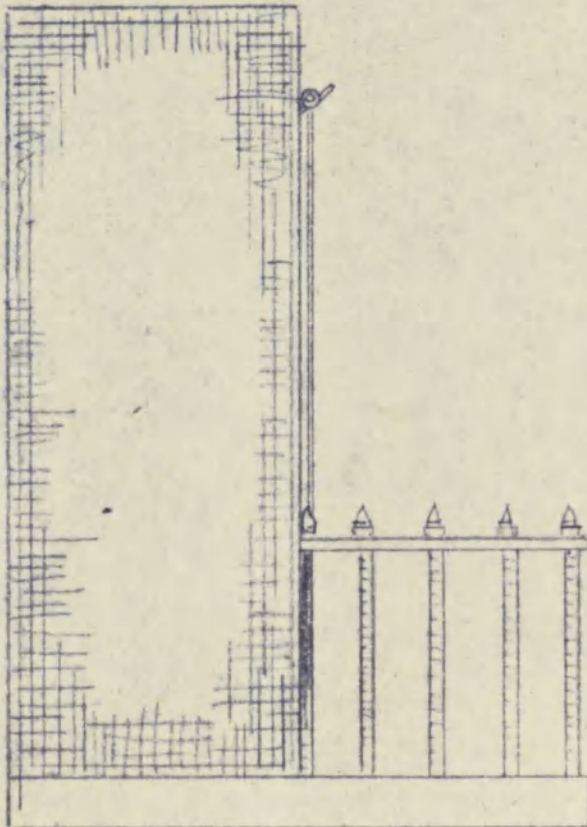
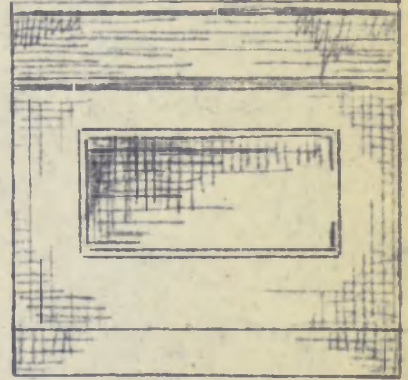
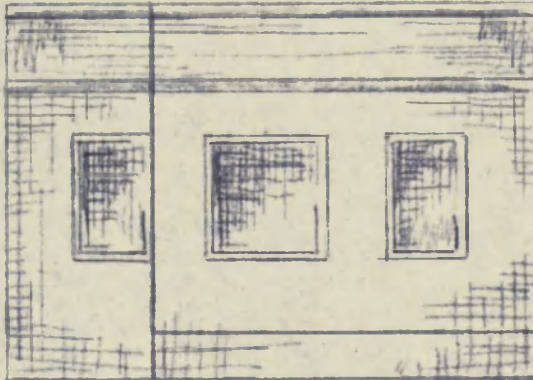


FIGURE 40

JURY BOX AND WITNESS STAND



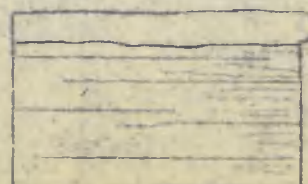
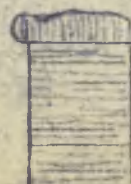
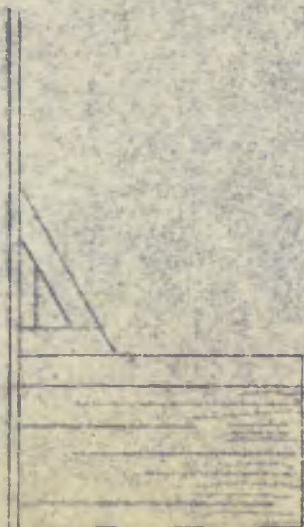
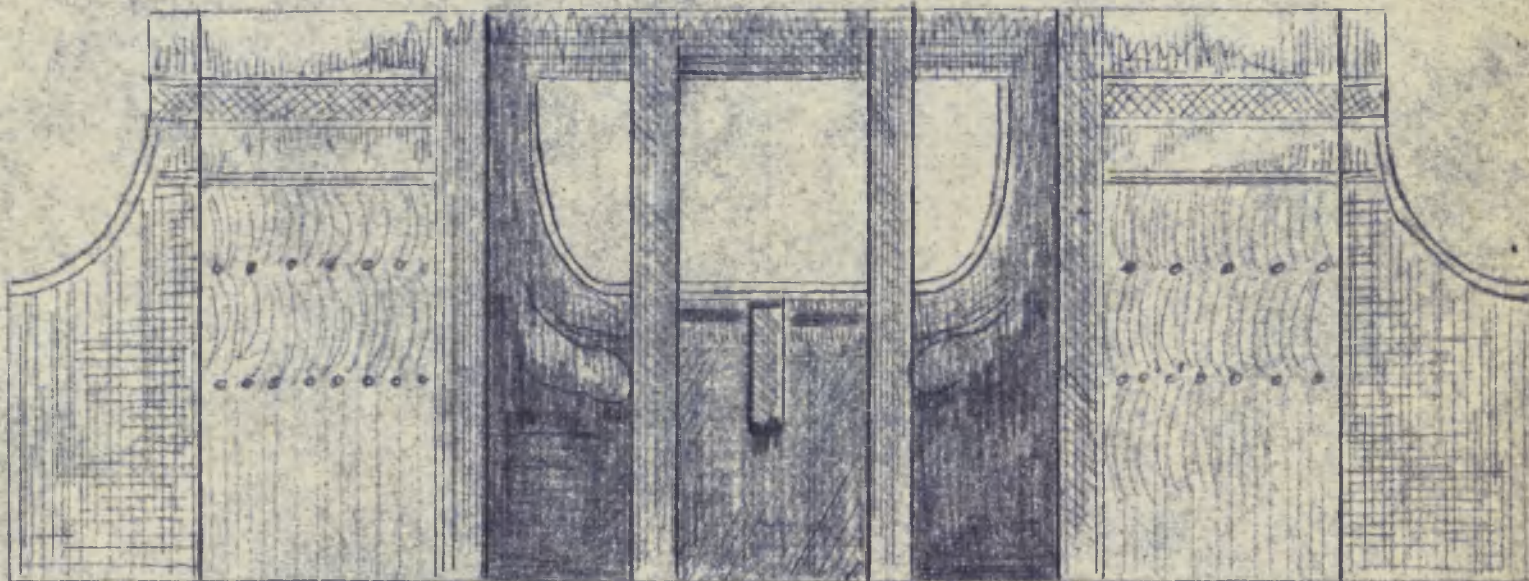


FIGURE 41
THE RAILWAY CARRIAGE

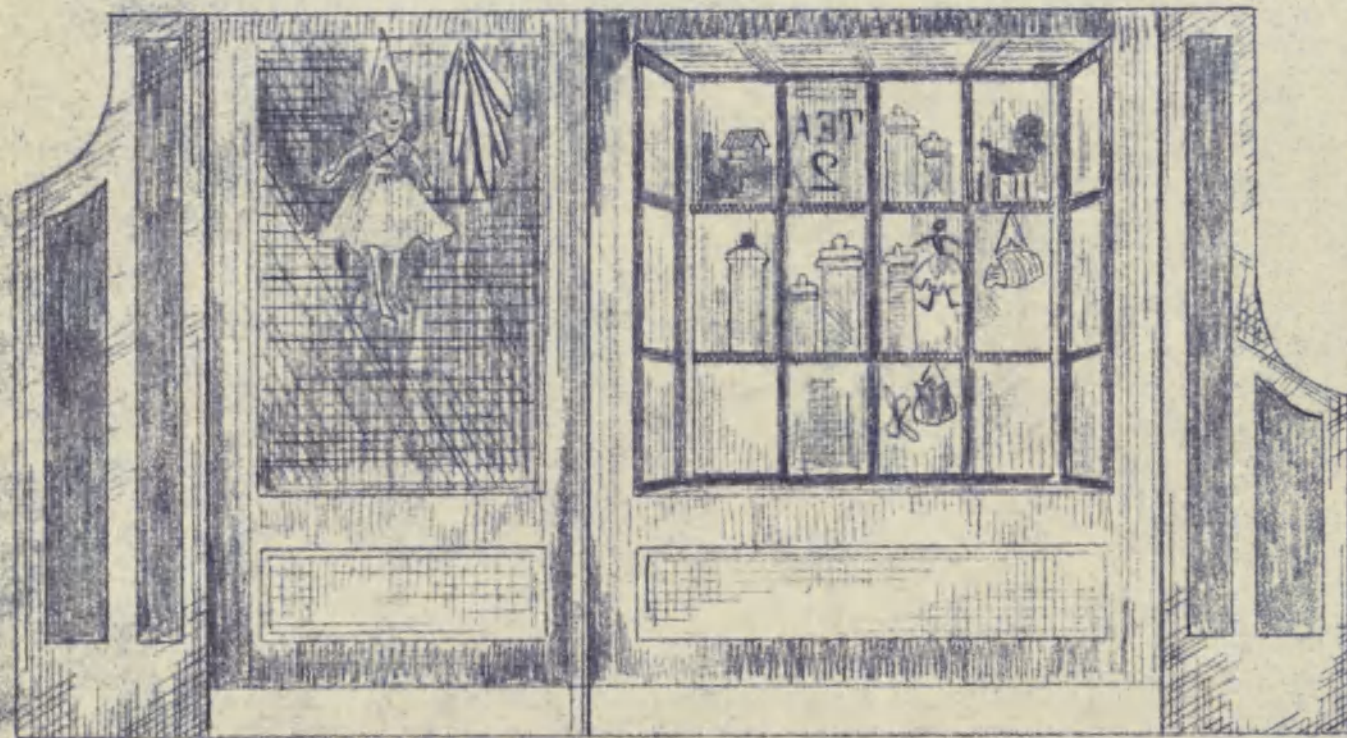


FIGURE 42
THE SWEET SHOP

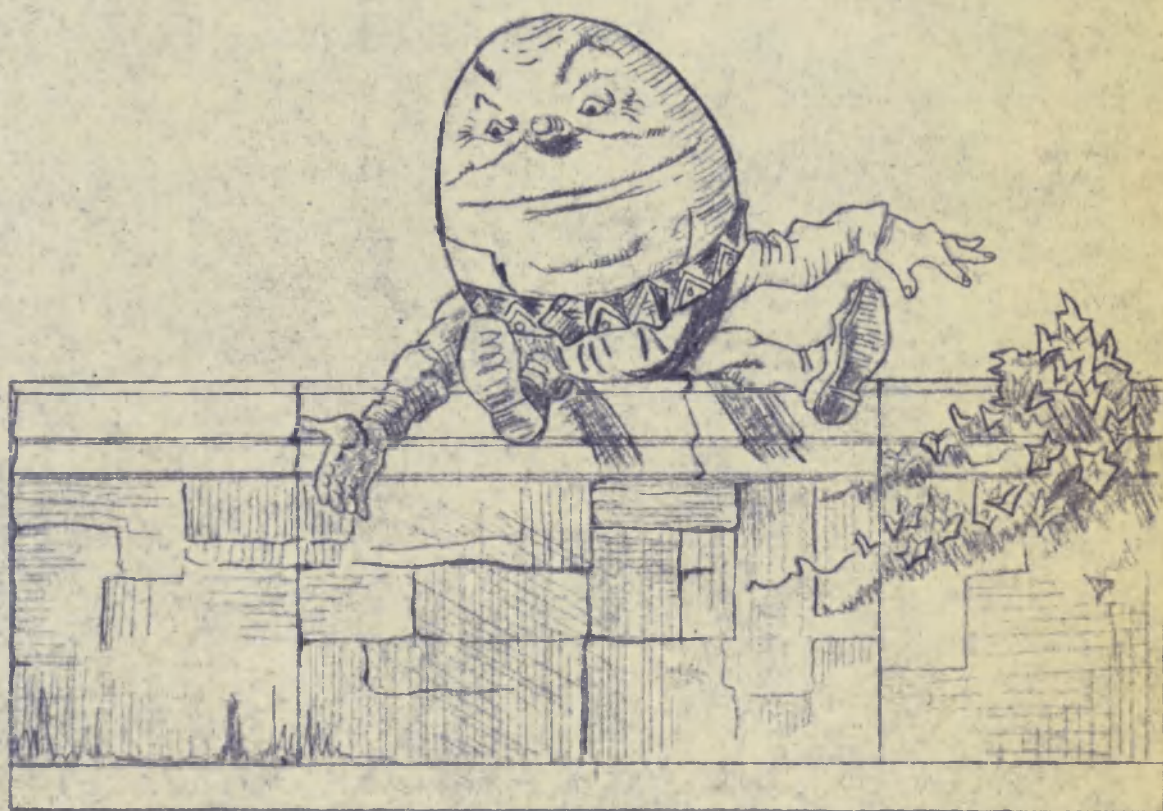
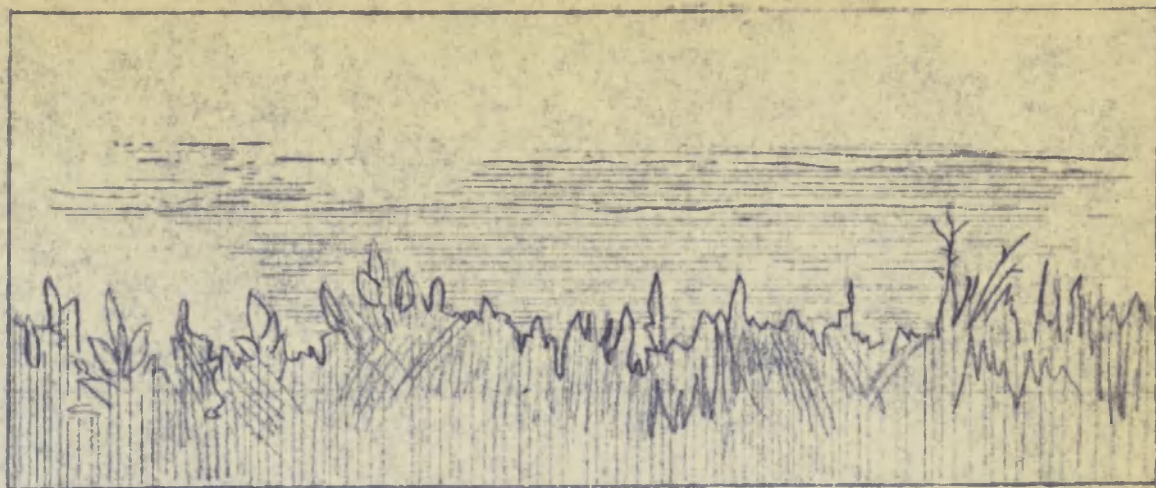


FIGURE 43
HUMPTY DUMPTY AND BACKDROP DETAIL

A C T O N E

SCENE 1

ALICE'S HOME

ALICE

Oh, you wicked, wicked little thing! Really, Dinah ought to have taught you better manners! Now, don't interrupt me! I'm going to tell you all your faults. Number one: you squeaked twice while Dinah was washing your face this morning. Now you can't deny it; Kitty; I heard you. Number two: you pulled Snowdrop away by the tail just as I had put down the saucer of milk before her. Now for number three: you unwound every bit of worsted while I wasn't looking! That's three faults, Kitty, and you've not been punished for any of them yet. You know I'm saving up all your punishments for Wednesday week. Suppose they had saved up all my punishments! What would they do at the end of a year? I should be sent to prison, I suppose, when the day came. Kitty, can you play chess? Now don't smile, my dear, I'm asking it seriously. Because, when we were playing just now, you watched just as if you understood it; and when I said "Check!" you purred! Well, it was a nice check, Kitty, and really I might have won, if it hadn't been for that nasty Knight that came wriggling down among my pieces. Kitty dear, let's pretend that you're the Red Queen! Do you know, I think if you sat up and folded your arms, you'd look exactly like her. Now do try, there's a dear! You're not folding your arms properly. I'll just hold you up to the looking glass and you can see how sulky you are! And if you're not good directly, I'll put you through into Looking-glass House. How

would you like that? Now, if you'll only attend, Kitty, I'll tell you all my ideas about Looking-glass House. First, there's the room you can see through the glass... that's just the same as our drawing-room, only the things go the other way. Oh, Kitty, how nice it would be if we could only get through into Looking-glass House! I'm sure it's got, oh, such beautiful things in it! Let's pretend there's a way of getting through into it somehow, Kitty. Let's pretend the glass has got all soft like gauze, so that we can get through. Why, it's turning into a sort of mist now, I declare. It'll be easy enough to get through. Oh, what fun it'll be when they see me through the glass in here, and can't get at me! It's all in some language I don't know! Why, it's a Looking-glass book, of course! And if I hold it up to the glass, the words will all go the right way again.

JABBERWOCKY

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrave.

'Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand;
Long time the manxome foe he sought...
So rested he by the Tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and
The vorpal blade went snickersnack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

It seems very pretty, but it's rather hard to understand! Somehow it seems to fill my head with ideas...only I don't exactly know what they are! However, somebody killed something: that's clear, at any rate...

THE WHITE RABBIT

Oh, my ears and whiskers, how late it's getting!
Oh, dear, oh, dear, I shall be too late!

SCENE 2

THE LITTLE DOOR

ALICE

PROMPT BOOK

70

caps →] Alice [

Oh! What a lovely, lovely garden! How I 1
should like to get out there among the bright 2
flowers and cool fountains! Well, even if my 3
head would go through, it would be a very little 4
use without my shoulders. Oh, how I wish I 5
could shut up like a telescope! Everything is so 6
out of the way here I believe I could if I only 7
knew how to begin. Surely this was not here be- 8
fore! Well, it's all very well to say "Drink Me," 9
but I'll look first and see whether you're marked 10
"poison" or not. For if a little girl drinks 11
from a bottle marked "poison" it is almost cer- 12
tain to disagree with her sooner or later. No, 13
it must be all right. Mmm! It has a mixed fla- 14
vor of cherry-tart, custard, pineapple, roast 15
turkey, toffy, and hot buttered toast! What a 16
curious feeling! I must be shutting up like a 17
telescope! I am! I wonder if I'm going out al- 18
together, like a candle! The key! The key! 19
Come, there's no use in crying like this! I ad- 20
vise you to leave off this minute! Eat me! Well, 21
I'll eat it, and if it makes me grow larger I can 22
reach the key, and if it makes me smaller I can 23
creep under the door, so either way I'll get into 24
the garden. Curiouser and curiouser! You ought 25
to be ashamed of yourself, a great girl like you, 26
to go on crying in this way. Stop this moment I 27
tell you!

] The White Rabbit [

Oh, the Duchess, the Duchess! Oh, won't she 28
be savage if I've kept her waiting! 29

Alice

If you please, sir... Dear, dear! How 30
queer everything is today! And yesterday things 31
went on just as usual. I wonder if I've changed 32
in the night. Let me think: was I the same when 33

I got up this morning? I almost think I can re- 1
 member feeling a little different. But if I'm not 2
 the same, the next question is, Who in the world 3
 am I? I'm sure I can't be Mabel for I know all 4
 sorts of things, and she, oh! she knows such a very 5
 little. I'll try if I know all the things I used 6
 to know. 7

How doth the little crocodile 8
 Improve his shining tail, 9
 And pour the waters of the Nile 10
 On every golden scale. 11

How cheerfully he seems to grin, 12
 How neatly spreads his claws, 13
 And welcomes little fishes in 14
 With gently smiling jaws! 15

Oh, dear! I'm sure those are not the right words. 16
 I must be Mabel after all! Good Heavens! There's 17
 not more than three inches left of me! It must 18
 be the fan! That was a narrow escape! Now for 19
 the garden! The key! The key! Oh, dear! Oh, 20
 dear! Things are worse than ever. I declare it's 21
 too bad, that it is!

SCENE 3

THE POOL OF TEARS

Alice

I wish I hadn't cried so much! I shall be 22
 punished for it now, I suppose, by being drowned 23
 in my own tears. Would it be of any use now to 24
 speak to this mouse? Everything is so out-of-the- 25
 way here that I should think very likely it can 26
 talk; at any rate there's no harm in trying. O, 27
 Mouse, do you know the way out of this pool? I am 28
 very tired of swimming about here, O, Mouse. I'm 29
 sure that must be the best way to address a mouse. 30
 I remember at school brother's Latin Grammer 31
 said, "A mouse...of a mouse...to a mouse...a 32
 mouse...O, mouse!" Perhaps it doesn't understand 33
 English. I dare say it's a French Mouse, come 34
 over with William the Conqueror. Ou est ma 35

chatte? Oh, I beg your pardon. I quite forgot 1
you didn't like cats. 2

Mouse

Would you like cats if you were me? 3

Alice

Well, perhaps not. Don't be angry about it. 4
And yet I wish I could show you our cat Dinah: I 5
think you'd take a fancy to cats if you could only 6
see her. She is such a dear quiet thing...and 7
she's such a capital one for catching mice...Oh, I 8
beg your pardon! We won't talk about her any more 9
if you'd rather not. 10

Mouse

We, indeed! As if I would talk on such a 11
subject! Our family always hated cats: nasty, 12
low, vulgar things! Don't let me hear the name 13
again! 14

Alice

I won't indeed. Are you fond...of...of dogs? 15
There is such a nice little dog near our house I 16
should like to show you. A little bright-eyed 17
terrier. It belongs to a farmer, you know, and 18
he says it's so useful it's worth a hundred 19
pounds! He says it kills all the rats and..... 20
Oh, dear! I'm afraid I've offended it again! 21
Mouse dear! Do come back again, and we won't 22
talk about cats or dogs either, if you don't like 23
them. 24

Mouse

Let us get to shore and then I'll tell you my 25
history, and you'll understand why it is I hate 26
cats and dogs. 27

SCENE 4

THE CAUCUS RACE

MOUSE

Now sit down, all of you, and listen to me! I'll soon make you dry enough. Ahem! Are you all ready? This is the driest thing I know. Silence all around, if you please! William the Conqueror, whose cause was favored by the Pope, was soon submitted to by the English who wanted leaders, and had been of late much accustomed to usurpation and conquest. Edwin and Morcar, the Earls of Mercia and Northumbria----

LORY

Ugh!

MOUSE

I beg your pardon. Did you speak?

LORY

Not I.

MOUSE

I thought you did. I proceed. Edwin and Morcar, the Earls of Mercia and Northumbria, declared for him, and even Stigand, the patriotic archbishop of canterbury, found it advisable---

DUCK

Found what?

MOUSE

Found it. Of course you know what "it" means.

DUCK

I know what "it" means well enough. When I

find a thing, it's generally a frog or a worm. The question is, what did the archbishop find?

MOUSE

---found it advisable to go with Edgar Atheling to meet William and offer him the crown. William's conduct at first was moderate. But the insolence of his Normans--- How are you getting on now, my dear?

ALICE

As wet as ever; it doesn't seem to dry me at all.

DODO

In that case I move that the meeting adjourn for the immediate adoption of more energetic remedies---

EAGLET

Speak English! I don't know the meaning of half those long words, and what's more I don't believe you do either.

DODO

What I was going to say was that the best thing to get us dry would be a caucus-race.

ALICE

What is a caucus race?

DODO

Why, the best way to explain it is to do it. The exact shape doesn't matter. The race is over.

LORY

But who has won?

DODO

Everybody has won, and all must have prizes.

SEVERAL

But who is to give the prizes?

DODO

Why, she, of course.

ALL

Prizes! Prizes!

MOUSE

But she must have a prize herself, you know.

DODO

Of course. What else have you got in your pocket?

ALICE

Only a thimble.

DODO

Hand it over here.

ALICE

You promised to tell me your history, you know, and why it is you hate --C's and D's.

MOUSE

Mine is a long and a sad tale.

ALICE

It is a long tail, certainly. But why do you call it sad?

MOUSE

"Fury said to a mouse, That he met in the house, 'Let us both go to law: I will prosecute you.---Come, I'll take no denial: We must have the trial; For really this morning

I've nothing to do.' Said the mouse to the cur, 'Such a trial, dear sir, With no jury or judge, would be wasting our breath.' 'I'll be judge, I'll be jury, said cunning old Fury. 'I'll try the whole cause, and condemn you to death.'" You are not attending!

ALICE

I beg your pardon, you had got to the fifth bend, I think?

MOUSE

I had not.

ALICE

A knot! Oh, do let me help to undo it!

MOUSE

I shall do nothing of the sort.

LORY

What a pity it wouldn't stay!

ALICE

I wish I had our Dinah here, I know I do! She'd soon fetch it back!

LORY

And who is Dinah, if I might venture to ask the question?

ALICE

Dinah's our cat. And she's such a capital one for catching mice, you can't think! And, oh, I wish you could see her after the birds! Why, she'll eat a little bird as soon as look at it.

LORY

I really must be getting home. The night air doesn't suit my throat.

ALICE

I wish I hadn't mentioned Dinah! Nobody seems to like her here, and I'm sure she's the best cat in the world. Oh, my dear Dinah, I wonder if I shall ever see you any more!

THE WHITE RABBIT

The Duchess! The Duchess! On, my dear paws! Oh, my fur and whiskers! She'll get me executed as sure as ferrets are ferrets! Where can I have dropped them? Why, Mary Ann, what are you doing out here? Run home this minute and fetch me a pair of gloves and a fan! Quick now!

ALICE

He took me for his housemaid! How surprised he'll be when he finds out who I am! But I'd better take him his fan and gloves...that is if I can find them.

SCENE 5

THE MUSHROOM

CATERPILLAR

Who are you?

ALICE

I--I hardly know, sir, just at present. At least I know who I was when I got up this morning, but I must have changed several times since then.

CATERPILLAR

What do you mean by that? Explain yourself.

ALICE

I can't explain myself, I'm afraid, sir, because I'm not myself, you see.

CATERPILLAR

I don't see.

ALICE

I'm afraid I can't put it more clearly, for I can't understand it myself to begin with, and being so many different sizes in a day is very confusing.

CATERPILLAR

It isn't.

ALICE

Well, perhaps you haven't found it so yet. But when you have to turn into a chrysalis--you will some day, you know--and then after that into a butterfly, I should think you'll feel it a little queer, won't you?

CATERPILLAR

Not a bit.

ALICE

Well, perhaps your feelings may be different. All I know is, it would feel very queer to me.

CATERPILLAR

You! Who are you?

ALICE

I think you ought to tell me who you are first.

CATERPILLAR

Why? Come back! I've something important to say. Keep your temper!

ALICE

Is that all?

CATERPILLAR

No. So you think you're changed, do you?

ALICE

I'm afraid I am, sir. I can't remember things as I used, and I don't keep the same size for ten minutes together.

CATERPILLAR

Can't remember what things?

ALICE

Well, I've tried to say, "How doth the little busy bee," but it all came different.

CATERPILLAR

Repeat "You are old, Father William."

ALICE

"You are old, Father William," the young man
said,

"And your hair has become very white;
And yet you incessantly stand on your head--
Do you think, at your age, it is right?"

"In my youth," Father William replied to his
son,

"I feared it would injure the brain;
But now that I'm perfectly sure I have none,
Why, I do it again and again."

"You are old," said the youth, "and your jaws
are too weak

For anything tougher than suet;
Yet you finished the goose, with the bones and
the beak,

Pray, how did you manage to do it?"

"In my youth," said his father, "I took to the
law,

And argued each case with my wife;
And the muscular strength which it gave to my
jaw

Has lasted the rest of my life."

CATERPILLAR

That is not said right.

ALICE

Not quite right, I'm afraid. Some of the words have got altered.

CATERPILLAR

It is wrong from beginning to end. What size do you want to be?

ALICE

Oh, I'm not particular as to size. Only one doesn't like changing so often, you know.

CATERPILLAR

I don't know--are you content now?

ALICE

Well, I should like to be a little larger, sir, if you wouldn't mind; three inches is such a wretched height to be.

CATERPILLAR

It is a very good height indeed!

ALICE

But I'm not used to it.

CATERPILLAR

You'll get used to it in time. One side will make you grow taller, and the other side will make you grow shorter.

ALICE

One side of what? The other side of what?

CATERPILLAR

Of the mushroom.

ALICE

Now which is which?

FISH-FOOTMAN

For the Duchess. An invitation from the Queen to play croquet.

FROG-FOOTMAN

From the Queen. An invitation for the Duchess to play croquet. There's no sort of use in knocking, and that for two reasons. First, because I'm on the same side of the door as you are; secondly, because they're making such a noise inside no one could possibly hear you.

ALICE

Please then, how am I to get in?

FROG-FOOTMAN

There might be some sense in your knocking if we had the door between us. For instance, if you were inside you might knock and I could let you out, you know.

ALICE

How am I to get in?

FROG-FOOTMAN

I shall sit here until tomorrow. Or next day maybe.

ALICE

But how am I to get in?

FROG-FOOTMAN

Are you to get in at all? That's the first question, you know.

ALICE

It's really dreadful the way these creatures argue. It's enough to drive one crazy!

FROG-FOOTMAN

I shall sit here on and off for days and days.

ALICE

But what am I to do?

FROG-FOOTMAN

Anything you like.

ALICE

Oh, there's no use in talking to him. He's perfectly idiotic!

SCENE 6

THE DUCHESS' KITCHEN

ALICE

There's certainly too much pepper in that soup. Please, would you tell me why your cat grins like that?

DUCHESS

It's a Chesshire Cat and that's why. Pig!

ALICE

I didn't know that Chesshire Cats always grinned. In fact, I didn't know that cats could grin.

DUCHESS

They all can and most of 'em do.

ALICE

I don't know of any that do.

DUCHESS

You don't know much, and that's a fact.

ALICE

Oh, please mind what you're doing. Oh, there goes his precious nose!

DUCHESS

DUCHESS

If everybody minded their own business the world would go around a deal faster than it does.

ALICE

Which would not be an advantage. Just think what work it would make with the day and the night. You see, the earth takes twenty-four hours to turn round on its axis---

DUCHESS

Talking of axes--chop off her head!

ALICE

Twenty-four hours, I think, or is it twelve?

DUCHESS

Oh, don't bother me! I never could abide figures.

"Speak roughly to your little boy
And beat him when he sneezes,
He only does it to annoy
Because he knows it teases."

CHORUS

"Wow! Wow! Wow!"

DUCHESS

I speak severly to my boy--
I beat him when he sneezes;
For he can thoroughly enjoy
The pepper when he pleases."

CHORUS

"Wow! Wow! Wow!"

DUCHESS

Here, you may nurse it a bit if you like. I must go and get ready to play croquet with the Queen.

ALICE

If I don't take this child away with me, they'll surely kill it in a day or two. Wouldn't it be murder to leave it behind? Don't grunt! That's not at all the proper way of expressing yourself. If you're going to turn into a pig, my dear, I'll have nothing more to do with you. Now what am I going to do with this creature when I get it home? If it had grown up it would have been a dreadfully ugly child. But it makes a rather handsome pig, I think.

SCENE 7

THE CHESHIRE CAT

CHESHIRE CAT

Prrrraiow...eaiouw.

ALICE

Cheshire Puss, would you tell me, please, which way I ought to walk from here?

CHESHIRE CAT

That depends a good deal on where you want to get to.

ALICE

I don't much care where...

CHESHIRE CAT

Then it doesn't matter which way you walk.

ALICE

So long as I get somewhere.

CHESHIRE CAT

Oh, you're sure to do that if you only walk long enough.

ALICE

What sort of people live about here?

CHESHIRE CAT

To the right lives a Hatter. To the left
lives a March Hare. Visit either you like.
They're both mad.

ALICE

But I don't want to go among mad people.

CHESHIRE CAT

You can't help that. We're all mad here.
I'm mad. You're mad.

ALICE

How do you know that I'm mad?

CHESHIRE CAT

You must be or you wouldn't have come here.
Do you play croquet with the Queen today?

ALICE

I should like it very much but I haven't been
invited yet.

CHESHIRE CAT

You'll see me there. By-the-bye, what became
of the baby? I'd nearly forgotten to ask.

ALICE

It turned into a pig.

CHESHIRE CAT

I thought it would. Did you say pig or fig?

ALICE

I said pig. And I wish you wouldn't keep ap-
pearing and vanishing so suddenly; you make
one quite giddy.

CHESHIRE CAT

All right.

ALICE

Well, I've often seen a cat without a grin, but a grin without a cat! It's the most curious thing I ever saw in all my life! I've seen Hatters before. The March Hare will be much the most interesting, and perhaps as this is May, it won't be raving mad... at least not as mad as it was in March.

SCENE 8

THE MAD TEA PARTY

ALICE

It must be very uncomfortable for the Dormouse, only as it's asleep, I suppose it doesn't mind.

MARCH HARE AND MAD HATTER

No room--no room!

ALICE

There's plenty of room!

MARCH HARE

Have some wine.

ALICE

I don't see any wine.

MARCH HARE

There isn't any.

ALICE

Then it wasn't very civil of you to offer it.

MARCH HARE

It wasn't very civil of you to sit down without being invited.

ALICE

I didn't know it was your table. It's laid for a great many more than three.

MAD HATTER

Your hair wants cutting.

ALICE

You should learn not to make personal remarks. It's very rude.

MAD HATTER

Why is a raven like a writing desk?

ALICE

Come, we shall have some fun now. I'm glad they're begun asking riddles. I believe I can guess that.

MAD HATTER

Do you mean you think you could find out the answer to it?

ALICE

Exactly so.

MARCH HARE

Then why don't you say what you mean?

ALICE

I do. At least--at least I mean what I say. That's the same thing, you know.

MAD HATTER

Not the same thing a bit. Why, you might just as well say that "I see what I eat" is the same thing as "I eat what I see".

MARCH HARE

You might just as well say that "I like what I get" is the same thing as "I get what I like".

DORMOUSE

You might just as well say that "I breathe when I sleep" is the same thing as "I sleep when I breathe."

MAD HATTER

It is the same thing with you. What day of the month is it?

ALICE

The fourth.

MAD HATTER

Two days wrong! I told you butter wouldn't suit the works.

MARCH HARE

It was the best butter.

MAD HATTER

Yes, but some crumbs must have got in as well, You should not have put it in with the bread knife.

MARCH HARE

It was the best butter.

ALICE

What a funny watch! It tells the days of the month and doesn't tell what o'clock it is.

MAD HATTER

Why should it? Does your watch tell what year it is?

ALICE

Of course not. But that's because it stays the same year for such a long time together.

MAD HATTER

Which is just the case with mine.

ALICE

I don't quite understand you.

MAD HATTER

The Dormouse is asleep again.

DORMOUSE

Of course, of course. Just what I was going to remark myself.

MAD HATTER

Have you guessed the riddle yet?

ALICE

No. I give it up. What's the answer?

MAD HATTER

I haven't the slightest idea.

MARGH HARE

Nor I.

ALICE

I think you might do something better with the time than wasting it in asking riddles that have no answers.

MAD HATTER

If you knew time as well as I do, you wouldn't talk about wasting it, it's him.

ALICE

I don't know what you mean.

MAD HATTER

Of course you don't. I daresay you never even spoke to Time.

ALICE

Perhaps not. But I know I have to beat Time when I learn music.

MAD HATTER

Ah! That accounts for it. He won't stand for beating. Now if you only kept on good terms with him, he'd do almost anything you liked with the clocks. For instance, suppose it were nine o'clock in the morning, just Time to begin lessons, you'd only have to whisper a hint to Time, and round goes the clock in a twinkling. Half-past one! Time for dinner.

MARCH HARE

I only wish it was!

ALICE

That would be grand certainly, but then I shouldn't be hungry for it, you know.

MAD HATTER

Not at first perhaps. But you could keep it to half-past one as long as you liked.

ALICE

Is that the way you manage?

MAD HATTER

Not I. We quarreled last March--just before he went mad, you know. It was at the great concert given by the Queen of Hearts, and I had to sing

"Twinkle, twinkle, little bat,
How I wonder what you're at."
you know the song, perhaps.

ALICE

I've heard something like it.

MAD HATTER

It goes on, you know, in this way--

"Up above the world you fly

Like a tea-tray in the sky.

Twinkle, twinkle----"

DORMOUSE

Twinkle, twinkle, twinkle, twinkle.

MAD HATTER

Well, I hardly finished the first verse--
I'd hardly finished the first verse. I'd
hardly finished the first verse--- when the
Queen bawled out, "He's murdering the Time.
Off with his head."

ALICE

How dreadfully savage!

MAD HATTER

And ever since that he won't do a thing I ask.
It's always six o'clock now.

ALICE

Is that the reason so many tea things are put
out here?

MAD HATTER

Yes, that's it. It's always tea time and we've
no time to wash the things between whiles.

ALICE

Then you keep moving around, I suppose.

MAD HATTER

Exactly so. As the things get used up.

ALICE

But when you come to the beginning again?

MARCH HARE

Suppose we change the subject. I'm getting
tired of this. I vote the young lady tells
us a story.

ALICE

I'm afraid I don't know one.

MARCH HARE AND MAD HATTER

Then the Dormouse shall. Wake up, Dormouse.

DORMOUSE

I wasn't asleep. I heard every word you fellows were saying.

MARCH HARE

Tell us a story.

ALICE

Yes, please do!

MAD HATTER

And be quick about it or you'll be asleep before it's done.

DORMOUSE

Once upon a time there were three little sisters, and their names were Elsie, Lacie, and Tillie; and they lived at the bottom of a well.

ALICE

What did they live on?

DORMOUSE

They lived on treacle.

ALICE

They couldn't have done that, you know. They'd have been ill.

DORMOUSE

So they were--very ill!

ALICE

But why did they live at the bottom of a well?

MARCH HARE

Take some more tea.

ALICE

I've had nothing yet, so I can't take more.

MAD HATTER

You mean you can't take less. It's very easy to take more than nothing.

ALICE

Nobody asked your opinion.

MAD HATTER

Who's making personal remarks now?

ALICE

Why did they live at the bottom of a well?

DORMOUSE

It was a treacle well.

ALICE

There's no such---

MARCH HARE AND MAD HATTER

Sh! Sh!

DORMOUSE

If you can't be civil, you'd better finish the story yourself.

ALICE

No, please go on! I won't interrupt again. I daresay there may be one.

DORMOUSE

One, indeed! And so, these three little sisters--they were learning to draw, you know.

ALICE

What did they draw?

DORMOUSE

Treacle.

MAD HATTER

I want a clean cup. Let's all move one place on.

ALICE

But I don't understand. Where did they draw the treacle from?

DORMOUSE

You can draw water out of a water well, so I should think you could draw treacle out of a treacle well--eh, stupid?

ALICE

But they were in the well.

DORMOUSE

Of course they were--well in! They were learning to draw and they drew all manner of things; everything that begins with an M.

ALICE

Why with an M?

MARCH HARE

Why not?

DORMOUSE

That begins with an M, such as mouse-traps, and the moon, and memory and muchness--you know you say things are much of a muchness--did you ever see such a thing as a drawing of a muchness?

ALICE

Really, now you ask me--I don't think--

MAD HATTER

Then you shouldn't talk.

ALICE

I'll never go there again! It's the stupid-
est tea party I ever was at in all my life!

SCENE 9

IN THE GARDEN

TWO OF SPADES

Look out now, Five. Don't go splashing paint
over me like that.

FIVE OF SPADES

I couldn't help it. Seven jogged my elbow.

SEVEN OF SPADES

That's right, Five. Always lay the blame on
others.

FIVE OF SPADES

You'd better not talk. I heard the Queen say
only yesterday you deserved to be beheaded.

TWO OF SPADES

What for?

SEVEN OF SPADES

That's none of your business.

FIVE OF SPADES

Yes, it is his business, and I'll tell him.
It was for bringing the cook tulip roots in-
stead of onions.

SEVEN OF SPADES

Well, of all the unjust things!

ALICE

Would you tell me, please, why you are paint-
ing those roses?

TWO OF SPADES

Why, the fact is, you see, Miss, this here ought to have been a red rose tree and we put in a white one by mistake, and if the Queen was to find it out, we'd all have our heads cut off, you know.

FIVE OF SPADES

The Queen! The Queen!

THE QUEEN OF HEARTS

Who is this? Idiot! What's your name, child?

ALICE

My name is Alice, so please your Majesty. Why, they're only a pack of cards, after all. I needn't be afraid of them!

QUEEN

And who are these?

ALICE

How should I know? It's no business of mine.

QUEEN

Off with her head! Off----

ALICE

Nonense!

KING OF HEARTS

Consider, my dear, she is only a child.

QUEEN

Turn them over! Get up! Leave off that! You make me giddy. What have you been doing here?

TWO OF HEARTS

May it please your Majesty, we were trying--

QUEEN

I see! Off with their heads! Can you play croquet?

ALICE

Yes.

QUEEN

Come on then!

WHITE RABBIT

It's a fine day.

ALICE

Very. Where's the Duchess?

RABBIT

Hush, hush! She is under sentence of execution.

ALICE

What for?

RABBIT

Did you say, "What a pity"?

ALICE

No, I didn't. I don't think it's at all a pity. I said, "What for?"

RABBIT

She boxed the Queen's ears. Oh, hush! The Queen will hear you. You see, she came rather late, and the Queen said----

QUEEN

Get to your places! Off with his head! Off with her head! Off with her head!

DUCHESS

You can't think how glad I am to see you again, you dear old thing. You're thinking about something, my dear, and that makes you forget to talk. I can't tell just now what the moral of that is, but I shall remember it in a bit.

ALICE

Perhaps it hasn't one.

DUCHESS

Tut, tut, child! Everything's got a moral if you can find it.

ALICE

The game's going rather better now.

DUCHESS

'Tis so. And the moral of that is, "Oh, 'tis love, 'tis love that makes the world go round."

ALICE

Somebody said that it's done by everybody minding their own business.

DUCHESS

Ah, well! It means much the same thing. And the moral of that is, "Take care of the sense, and sounds will take care of themselves."

ALICE

How fond she is of finding morals in things.

DUCHESS

I daresay you're wondering why I don't put my arm around your waist. The reason is that I'm rather doubtful about the temper of your flamingo. Shall I try the experiment?

ALICE

It might bite!

DUCHESS

Very true. Flamingoes and mustard both bite. And the moral of that is, "Birds of a feather flock together."

ALICE

But mustard isn't a bird!

DUCHESS

Right as usual! What a clear way you have of putting things!

ALICE

It's a mineral, I think.

DUCHESS

Of course it is. There's a large mustard mine near here. And the moral of that is, "The more there is of mine, the less there is of your."

ALICE

Oh, I know! It's a vegetable. It doesn't look like one but it is.

DUCHESS

I quite agree with you. And the moral of that is, "Be what you would seem to be." Or if you'd like it put more simply, "Never imagine yourself to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise."

ALICE

I think I should understand that better if I had it written down, but I can't quite follow it as you say it.

DUCHESS

That's nothing to what I could say if I chose.

ALICE

Pray don't trouble to say it any longer than that.

DUCHESS

Oh, don't talk about trouble. I make you a present of everything I've said as yet. And the mora--- A fine day, Your Majesty.

QUEEN

Now I give you fair warning, either you or your head must be off, and that in about half no time. Take your choice! Have you seen the Mock Turtle yet?

ALICE

I don't even know what a Mock Turtle is.

QUEEN

It's the thing Mock Turtle soup is made from.

ALICE

I never saw one nor heard of one.

QUEEN

Come on, then, and he shall tell you his history. Gryphon! Gryphon! Up, lazy thing! and take this young lady to see the Mock Turtle, and to hear his history. I must go and see after some executions I have ordered.

GRYPHON

What fun!

ALICE

What is the fun?

GRYPHON

Why she! It's all her fancy, that; they never executes nobody, you know. Come on!

ALICE

I never was so ordered about in all my life, never!

SCENE 10

THE MOCK TURTLE

ALICE

What is his sorrow?

GRYPHON

It's all his fancy, that; he hasn't got no sorrow, you know. Come on! This here young lady, she wants for to know your history, she do.

MOCK TURTLE

I'll tell it her. Sit down, both of you, and don't speak a word till I've finished. Once--

I was a real turtle. When we were little, we went to school in the sea. The master was an old turtle--we used to call him Tortoise.

ALICE

Why did you call him Tortoise if he wasn't one?

MOCK TURTLE

We called him Tortoise because he taught us. Really you are very dull!

GRYPHON

You ought to be ashamed of yourself for asking such a simple question. Drive on, old fellow! Don't be all day about it.

MOCK TURTLE

Yes, we went to school in the sea, though you mayn't believe it----

ALICE

I never said I didn't.

MOCK TURTLE

You did!

GRYPHON

Hold your tongue.

MOCK TURTLE

We had the best of educations. In fact, we went to school every day.

ALICE

I've been to day school, too. You needn't be so proud as all that.

MOCK TURTLE

With extras?

ALICE

Yes, French and Music.

MOCK TURTLE

MOCK TURTLE

And Washing?

ALICE

certainly not!

MOCK TURTLE

Ah! Then yours wasn't a really good school. Now at ours they had at the end of the bill-- French, Music and Washing, extra.

ALICE

You couldn't have wanted it much, living at the bottom of the sea.

MOCK TURTLE

I couldn't afford to learn it. I only took the regular course.

ALICE

What was that?

MOCK TURTLE

Reeling and Writhing, of course, to begin with. And then the different branches of Arithmetic-- Ambition, Distraction, Uglification and Derision.

ALICE

I never heard of Uglification. What is it?

GRYPHON

Never heard of Uglification? You know what to beautify is, I suppose?

ALICE

It means to make--anything--prettier.

GRYPHON

Well, then, if you don't know what to uglify is, you are a simpleton.

ALICE

And how many hours a day did you do lessons?

MOCK TURTLE

Ten hours the first day, nine the next, and so on.

ALICE

What a curious plan!

GRYPHON

That's the reason they are called lessons. Because they lessen from day to day.

ALICE

Then the eleventh day must have been a holiday.

MOCK TURTLE

Of course it was.

ALICE

But how did you manage on the twelfth?

GRYPHON

That's enough about lessons. Tell her something about the games now. Same as if he had a bone in his throat.

MOCK TURTLE

Thank you. You may not have lived much under the sea.

ALICE

I haven't.

MOCK TURTLE

And perhaps you were never introduced to a Lobster. Quadrille is.

ALICE

No, indeed. What sort of a dance is it?

MOCK TURTLE

Would you like to see a little of it?

ALICE

Very much indeed.

MOCK TURTLE

Come, let's try the first figure. We can do it without the lobsters, you know. Which shall sing?

GRYPHON

Oh, you sing. I've forgotten the words.

MOCK TURTLE

"Will you walk a little faster!" said a whiting to a snail.

"There's a porpoise close behind us, and he's treading on my tail.

See how eagerly the lobsters and the turtles all advance!

They are waiting on the shingle--will you come and join the dance?

Will you, won't you, will you, won't you, will you join the dance?

Will you, won't you, will you, won't you, will you join the dance?

"You can really have no notion how delightful it will be

When they take us up and throw us, with the lobsters, out to sea!"

The further off from England the nearer 'tis to France.

Then turn not pale, beloved snail, but come and join the dance.

Will you, won't you, will you, won't you, will you join the dance?

Will you, won't you, will you, won't you, won't you join the dance?

ALICE

Thank you. It's^a very interesting dance to watch. And I do so like that curious song about the whiting.

MOCK TURTLE

Oh, as to the whiting, they-----You've seen them, of course?

ALICE

Yes, I've often seen them at dinn-----

MOCK TURTLE

I don't know where Dinn may be, but if you've seen them so often, of course you know what they look like.

GRYPHON

Do you know why it's called a whiting?

ALICE

I never thought about it. Why?

GRYPHON

It does the boots and shoes.

ALICE

Does the boots and shoes?

GRYPHON

Why, what are your shoes done with?

ALICE

With blacking, I believe.

GRYPHON

Boots and shoes under the sea are done with whiting. Now you know.

ALICE

And what are they made of?

GRYPHON

Soles and eels, of course. Any shrimp could have told you that.

ALICE

If I'd been the whiting in the song, I'd have said to the porpoise, "Keep back, please, we don't want you with us."

MOCK TURTLE

They were obliged to have him. No wise fish would go anywhere without a porpoise.

ALICE

Wouldn't it really?

MOCK TURTLE

Of course not. Why, if a fish came to me and told me he was going on a journey, I'd say, "With what porpoise?"

ALICE

Don't you mean purpose?

MOCK TURTLE

I mean what I say.

GRYPHON

Shall we try another figure of the Lobster Quadrille? Or would you like the Mock Turtle to sing you a song?

ALICE

Oh, a song, please, if the Mock Turtle would be so kind.

GRYPHON

H'm, no accounting for tastes. Sing her Turtle Soup, will you, old fellow?

MOCK TURTLE

Beautiful Soup so rich and green,
Waiting in a hot tureen!
Who for such dainties would not stoop?
Soup of the evening, beautiful soup!

Soup of the evening, beautiful soup!
Soup of the evening, beautiful soup!
Beau--ootiful soo--oop!
Beau--ootiful soo--oop!
Soo--oop of the e-e-e-evening,
Beautiful, beautiful soup!

Beautiful Soup! Who cares for fish,
Game, or any other dish?
Who would give all else for two penny-
worth only of beautiful soup?

Soup of the evening, beautiful soup!
Soup of the evening, beautiful soup!
Beau--ootiful soo--oop!
Beau--ootiful soo--oop!
Soo--oop of the e-e-e-evening,
Beautiful, beautiful soup!

THE WHITE RABBIT

The trial's beginning! The trial's beginning!
The trial's beginning!

GRYPHON

Come on!

ALICE

What trial is it?

GRYPHON

Come on!

SCENE II

THE TRIAL

ALICE

Oooh! What lovely tarts. I wish they'd get
the trial done and hand round the refreshments.

EVERYBODY

Shush!

ALICE

That's the Judge because of his great wig. And
that's the jury-box. And I suppose those crea-
tures are the jurors. What are they doing? They
can't have anything to put down yet before the
trial's begun.

GRYPHON

They're putting down their names for fear they
should forget them before the end of the trial.

ALICE

Stupid things!

WHITE RABBIT

Silence in the court!

KING

Young lady, just look along the road and tell me
whom you see.

ALICE

I see nobody on the road.

KING

I only wish I had such eyes! To be able to see nobody, and at that distance, too! Why, it's as much as I can do to see real people by this light!

ALICE

I see somebody now. But he comes very slowly, and what curious attitudes he goes into!

KING

Not at all. He's an Anglo-Saxon messenger, and those are Anglo-Saxon attitudes. He only does them when he's happy. His name is Haigha.

ALICE

I love my love with an H, because he is Happy. I hate him with an H because he is Hideous. I feed him with Ham-sandwiches, and Hay. His name is Haigha and he lives---

KING

He lives on the Hill. The other messenger is called Hatta. I must have two, you know, one to come, and one to go.

ALICE

I beg your pardon?

KING

It isn't respectable to beg. This young lady loves you with an H. You alarm me! I feel faint! Give me a ham sandwich! Another!

MARCH HARE

There's nothing left buy hay now.

KING

Hay, then! There's nothing like eating hay when you're faint.

ALICE

WHITE RABBIT

First witness!

MAD HATTER

I beg your pardon, Majesty, for bringing these in; but I hadn't quite finished my tea when I was sent for.

KING

You ought to have finished. When did you begin?

MAD HATTER

Fourteenth of March, I think it was.

MARCH HARE

Fifteenth.

DORMOUSE

Sixteenth.

KING

Write that down. Take off your hat.

MAD HATTER

It isn't mine.

KING

Stolen!

MAD HATTER

I keep them to sell. I've none of my own. I'm a hatter.

KING

Give your evidence. And don't be nervous or I'll have you executed on the spot.

QUEEN

Bring me the list of the singers in the last concert!

KING

Give your evidence or I'll have you executed

ALICE

I should think throwing cold water over you would be better.

KING

I didn't say there was nothing better. I said there was nothing like it. Who did you pass on the road?

MARCH HARE

Nobody.

KING

Quite right. This young lady saw him, too. So, of course, nobody walks slower than you. Now that you've got your breath, you may tell us what they're saying in the town.

MARCH HARE

I'll whisper it. The trial ought to begin!!!

KING

Do you call that a whisper? If you do such a thing again, I'll have you buttered. It went through and through my head like an earthquake. Sit down! Herald, read the accusation.

WHITE RABBIT

"The Queen of Hearts, she made some tarts,
All on a summer day:
The Knave of Hearts, he stole those tarts,
And took them quite away!"

KING

Consider your verdict!

WHITE RABBIT

Not yet, not yet! There's a great deal more to come before that.

KING

Call the first witness!

whether you're nervous or not.

MAD HATTER

I'm a poor man, Your Majesty, and I hadn't but just begun my tea, not above a week or so ago, and what with the bread and butter getting so thin, and the twinkling of the tea--

KING

The twinkling of what?

MAD HATTER

It began with the tea.

KING

Of course twinkling begins with a T. Do you take me for a dunce? If that's all you know, you may stand down.

MAD HATTER

I can't go no lower. I'm on the floor as it is.

KING

Then you may sit down.

MAD HATTER

I'd rather finish my tea.

KING

You may go!

QUEEN

Just take his head off outside!

KING

Consider your verdict!

THE WHITE RABBIT

There's more evidence to come yet, please, Your Majesty. This paper has just been picked up. It's a set of verses.

QUEEN

Are they in the prisoner's handwriting?

THE WHITE RABBIT

No, they're not. And that's the queerest thing about it.

KING

He must have imitated someone else's hand.

KNAVE

Please, Your Majesty, I didn't write it, and they can't prove I did. There's no name signed at the end.

KING

If you didn't sign it, that only makes matters worse. You must have meant some mischief or you'd have signed your name like an honest man.

QUEEN

That proves his guilt.

ALICE

It proves nothing of the sort! Why, you don't even know what they're about!

KING

Read them!

THE WHITE RABBIT

Where shall I begin, please Your Majesty?

KING

Begin at the beginning and go on till you come to the end; then stop!

THE WHITE RABBIT

"They told me you had been to her,
And mentioned me to him;
She gave me a good character,
But said I could not swim.

"He sent them word I had not gone
(We know it to be true):
If she should push the matter on,
What would become of you?

"I gave her one, they gave him two,
You gave us three or more;
They all returned from him to you,
Though they were mine, before.

"I gave her one, they gave him two,
You gave us three or more;
They all returned from him to you,
Though they were mine, before.

"If I or she should chance to be
Involved in this affair,
He trusts to you to set them free,
Exactly as we were.
He trusts to you to set them free,
Exactly as we were.

"My notion was that you had been
(Before she had this fit)
An obstacle that came between
Him and ourselves, and it.
An obstacle that came between
Him and ourselves, and it.

"Don't let him know she liked them best,
For this must ever be
A secret, kept from all the rest,
Between yourself and me.
A secret, kept from all the rest,
Between yourself and me."

KING

That's the most important piece of evidence
we've heard yet. So now let the jury---

ALICE

If any of them can explain it, I'll give him
sixpence. I don't believe there's an atom of
meaning in it.

JURY

She--does-n-t be-lieve there's an a-tom of mean-
ing in it.

KING

If there's no meaning in it, that saves a world
of trouble, you know, as we needn't try to find
any. And yet, I don't know--I seem to see some
meaning in them, after all. "--I said I could not
swim---" You can't swim, can you?

KNAVE

Do I look like it?

KING

All right so far. "We know it to be true"--that's the jury, of course--"I gave her one, they gave him two"--why, that must be what he did with the tarts, you know.

ALICE

But it goes on, "They all returned from him to you."

KING

Why, there they are! Nothing can be clearer than that. Then again--"Before she had this fit---" You never had fits, my dear, I think?

QUEEN

Never!

KING

Then the words don't fit you! It's a pun!

ALICE

It's a lie!

KING

What do you know about this business?

ALICE

Nothing.

KING

Nothing whatever?

ALICE

Nothing whatever.

KING

That's very important.

THE WHITE RABBIT

Unimportant, Your Majesty, means of course.

KING

Unimportant, of course, I meant. Important, unimportant, important, unimportant, imp, ump. Unimportant! Yes, yes, to be sure. Consider your verdict!

QUEEN

No, No! Sentence first; verdict afterwards.

ALICE

Stuff and nonsense! The idea of having the sentence first.

QUEEN

Hold your tongue!

ALICE

I won't!

QUEEN

Off with her head!

ALL

Off with her head!!!

ALICE

Who cares for you! You're nothing but a pack of cards!

CURTAIN

CHAPTER VI

THE PLAY ON TOUR

A production of Alice in Wonderland was toured in Orange County, California, during April, 1954. The show was produced by the Associated Students of Santa Ana College, Santa Ana, California, in conjunction with Mr. C. L. Ford, head of the Department of Speech and Drama at the College. The staging and the presentation of the production was accomplished with the Director's plans and designs which were contained within this project.

Twenty-four amateur players were cast in thirty-five roles.* The procedure for double casting the members of the caucus race, suggested in Chapter II, was followed in the production. The fish footman was not recast as a soldier because he was required to replace the original crew member in charge of light control. The white rabbit supplied the voice for the Cheshire Cat. The Gryphon and Mock Turtle did not double as Tweedle Dee and Tweedle Dum because they filled other roles to better advantage.

*The players were all students at Santa Ana College, Santa Ana, California

The White Knight was cast specifically for that role, and was included in the first act as a soldier. The Red Queen did not take the role of the Cook in the first act, since a member of the property crew filled the roll adequately. Except for these diviations, the original approach to double casting was followed.

The best character developments during rehearsals and performances, were experienced by the Caterpillar, the Mad Hatter, the Cheshire Cat, the Three Gardeners, the King of Hearts, and the Red Chess Queen. The characters of the Dodo Bird, the March Hare, the Queen of Hearts, and the Gryphon were conceived early in the rehearsals and remained on much the same level through the closing performance. Alice worked consistently and adequately throughout the rehearsal and performance period. The Tweedle brothers were to be commended upon the business which they devised and contributed to their roles.

In the performances, the characters who were most surprisingly comic were the King of Hearts and the White Knight. The White Knight, despite his unfortunate accidents with his makeshift horse, was probably the most popular character in the second act, which confirmed the Director's conjectures in the character analysis. The

scehe with the best tempo was the tea party scene.

In making the costumes, both time and materials had to be economized. This sometimes resulted in muslin backings being left out of costumes. At the end of the tour, those which were lined were in remarkably better condition than those which were not. Those costumes which transferred most effectively to the stage were the White Rabbit, the Caterpillar, the Mad Hatter, the Red Chess Queen, and on a larger stage, the Gryphon. Costume changes were quick and economical.

In the preparation of the scenery, the backdrop for the caucus race, the folding screens for the railway carriage scene, the jury box, the cards and the Cheshire head in the croquet game, were cut from the Director's original designs. This was chiefly because of a lack of man-power and time which were required in their construction. The shuttle platforms and the rolling backdrop were perhaps the most successful scenic investiture in the show. They contributed to a great economy of time and crew members. Three men were required to run the show, plus the help of the cast.

The production played to approximately thirty-three

hundred people, in three different theatres. The show grossed over a thousand dollars. The initial cost of production had been slightly under three hundred dollars.

A review of the show by the drama critic for the Independent, in Santa Ana, California, is included.

Andy Mab'ey

• Looks At •
Art Music
Drama
Books
In Santa Ana



WE were skeptical as the dickens when informed that the Santa Ana College Players were going to do "Alice in Wonderland." Here was a play demanding modern stage equipment and a leading actress not usually found in a Junior College. But the college did the Carroll masterpiece and got away with it beautifully. Rita Riggs designed and staged the production.

The Le Gallienne-Friebus version was used. The episodes, 22 of them, are taken from "Alice in Wonderland" and "Alice Through the Looking Glass." It calls for over 30 characters, although there was much doubling up, Le Roy Carlisle taking as many as four parts. The settings and costumes were very effective; there was a suggestion of the original Tenniel illustrations used as back drops. With the aid of moving platforms, sets were changed rapidly and Alice's adventures moved swiftly. Eva La Gallienne has paced "Alice" so that the child appeal comes at first; the later scenes, those of the Red and White Queens, and the Mock Turtle whose chop logic and puns are for adults, come when the younger generation is presumably off to pleasant dreams about White Rabbits, Dormouses and Cheshire Cats. Near the end of the play, after the intermission there is the episode of the White Knight which has every child from eight to 80 cheering.

Carol May as Alice did a very creditable job with the long, long part. Our only fault was one expressed by others, that she played around with an English accent which disconcertingly appeared and disappeared. The long cast of 25 is too detailed for commentary. But we liked Alice; we liked the Dormouse, Virginia Webster; we went for Joyce Catherine as the White Chess Queen and not as the Duchess (she will have our head off, too); we liked Kay Pence's Red Chess Queen. And there was Bill Moodie as the White Rabbit; Bob Brady as the Mad Hatter; and Bob Baker whose Mock Turtle was grand, but who had no business singing "Soup, Beautiful Soup" to "Beautiful Dreamer." We won't forget the Mad Tea Party or the puns in By the Sea scene; or the wonderful scene of Alice with the two queens.

After the show we were having coffee and cherry pie. A young lady of 9 ordered hot chocolate. She had seen "Alice" for two nights running. We would have liked to have done the same thing.

FIGURE 44

A DRAMA CRITIC'S REVIEW OF THE PLAY

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